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No. 1169 Week ending June 7, 1969

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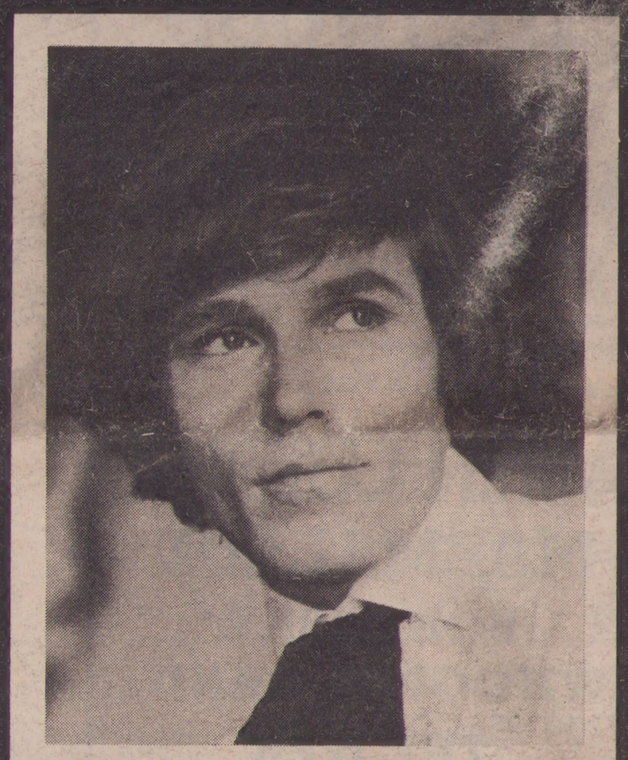

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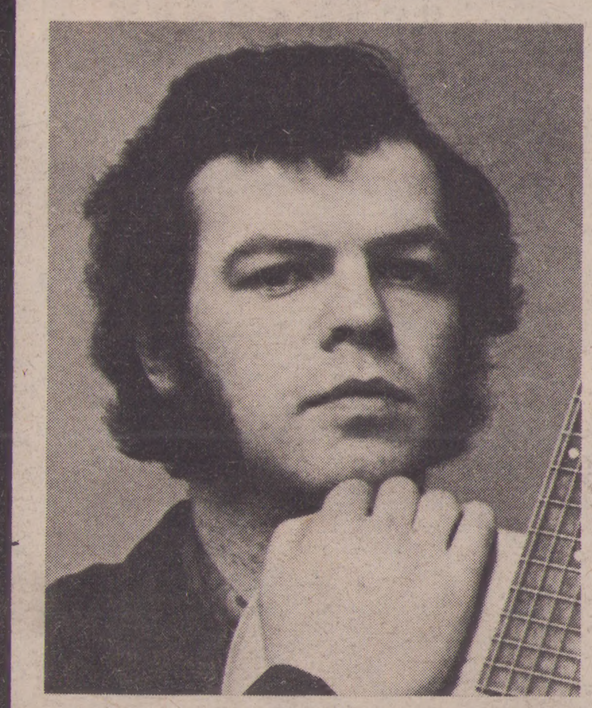

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A Nems Presentation

BEING No 1 ISN'T ENOUGH FOR TOMMY

TOMMY ROE pictured in London on Tuesday.

He tells JAN NESBIT

TOMMY ROE has Day-Glo blue eyes, canary yellow hair and a Dixie drawl. He started out, with Fabian, Tommy Sands and Bobby Rydell but unlike them finds himself, ten years later, at the top of the charts in Britain and with a gold disc in America. He is happily married for the second time with a seven-year-old daughter, Cynthia.

"I can only write songs like 'Dizzy' when I feel happy," said Tommy as he ate his weight-watchers lunch of cheese omelette and minute steak.

"California helped me write it, I live in the San Fernando valley, we've got a swimming pool and there are always kids playing about in it, it's a great atmosphere.

"What's going on in the world affects me and makes my songs happy or sad."

Happy singles

His singles are always jolly but his albums sometimes have a hint of sadness. "I'm proudest of 'Phantasy,' he said, "It's an album about childhood. I love kids and it's got songs called things like 'These Are The Children' and 'Goodbye Yesterday.'"

Tommy is in Britain to fix up a tour. The last time he toured here in '63 the Beatles were one of the backing groups on the road. "They were good fun then," said Tommy, "comical, really a gas, everything was a joke for them.

"Now they've matured in their own way and I have too in my personality and showmanship."

Since Tommy started in showbusiness ten years ago he's seen a lot of changes. "When I started it was all rock 'n' roll and then it switched to my bubblegum, beaty kind of music, then the group scene came up and now it seems to be coming my way again.

"In the States there's been a swing back to single artists like Glen Campbell, me, Neil Diamond. Even Paul Anka's made a comeback, he's got a big hit at the moment.

"The majority of groups have gone underground and they're more interested in selling albums than singles.

Tommy has been in showbusiness since he was 16. "Nowadays I enjoy writing more than anything," he said, screwing up his napkin and sticking it on the plate. "I've enjoyed it all, wouldn't change anything.

"I just hope to keep progressing. I've had music instilled in me since childhood, my father used to play the guitar."

With his Atlanta background it's not surprising that Tommy feels a leaning towards country-and-western. "Where I was raised country-and-western was always very big, now it's coming into its own.

"I grew up with country-and-western and rhythm-and-blues. The rest of the states are just beginning to catch up.

"Of course, country-and-western records are better now, more groovy technically but the music's the same, three or four chords and a strong beat."

Tommy has said in the past that although he's never hit rock bottom, he's never got right to the top either.

"The army interrupted my career at a critical time, it hurt me," he explained.

Hit a year

"I've had about a hit a year in the States although I haven't done so well here."

What was being "at the top" to him? "If I'd got a loyal following for my records. But it's hard to say what makes you feel on top. I might never reach it as far as I'm concerned.

"As soon as I reach one goal I set another one, it's a striving for perfection. It's a let down because it means I can never be satisfield."

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NMExclusive *from Ritchie Yorke in Canada with John and Yoko*

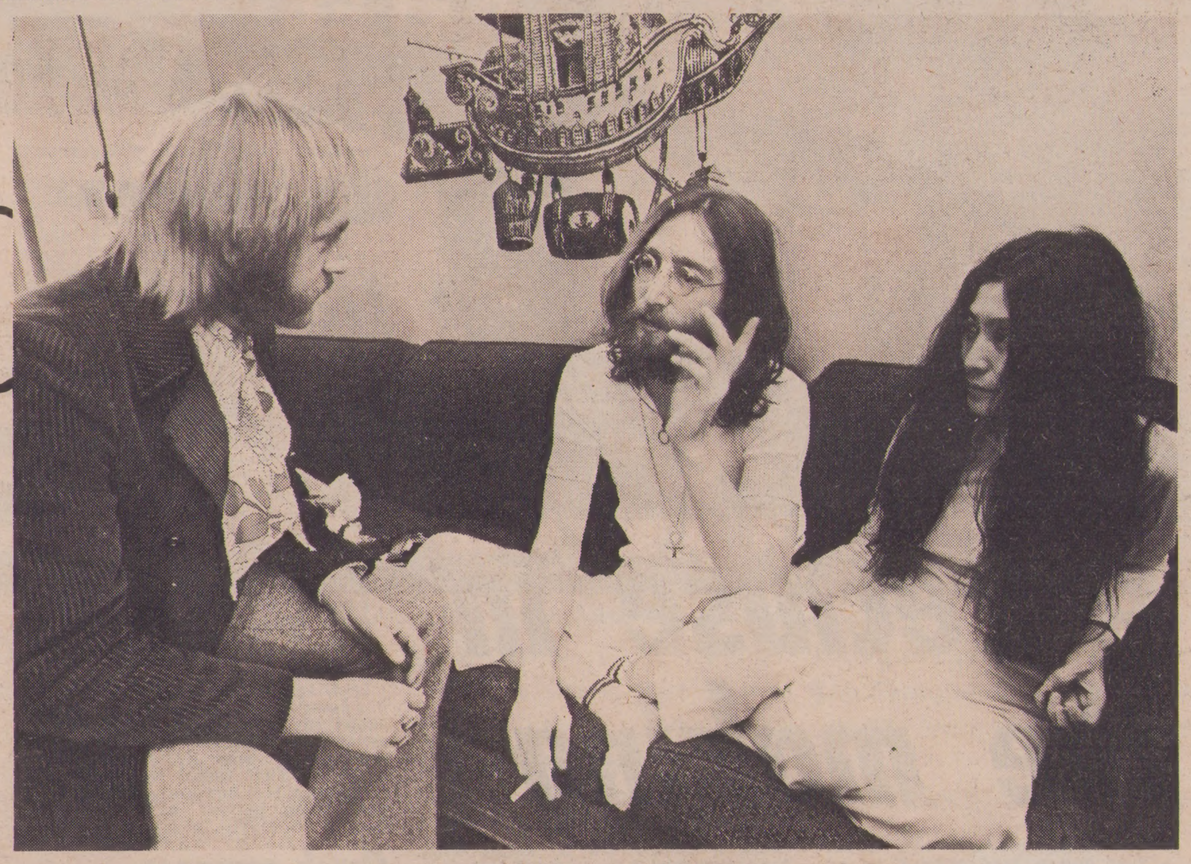
As fans mob them Lennon admits RINGO'S RIGHT WE CAN'T TOUR AGAIN

JOHN LENNON, over here in Canada with his wife Yoko, revealed for the first time that there had been considerable disagreement between him and Paul McCartney over the couple's nude "Two Virgins" album cover and that up until recently John had wanted to do concert tours again but had failed to talk round the other Beatles.

These disclosures were made to me when I went with John and Yoko from their Toronto hotel to the airport where they were to fly to Montreal for a seven day bed-in.

Beatlemania is still just as big here and on more than one occasion we'd been engulfed by swarms of half crazy teenagers who descended on John like starving Asians at a Rome banquet.

Sitting in the back of the taxi John looked tired. Yoko was nonchalant.



Toronto, Canada — NME's RITCHIE YORKE deep in probing conversation with JOHN and YOKO just prior to the couple leaving for Montreal and a seven-day bed-in.

Don't agree

Lennon, all in white, sighed again and said: "I think Ringo was right about not touring." And later . . . "The Beatles are just a democratic group of middle-aged teenagers. We just don't happen to agree on doing concert tours. I've wanted to do some for a while, but I'm not sure anymore."

It was an uneventful trip to the airport, a welcome respite from the maddening crowds that had beseiged the hotel earlier.

We had arrived un-announced but in less than 60 seconds, a crowd had gathered, and we were rushed into a small, vacant room.

We sat there for over an hour; John, Yoko, daughter Kyoko, who's five, a Beatles' cameraman and myself.

Controversy

The Lennons are now accustomed to the fanatical behaviour of teenagers, but John wasn't quite prepared for the storm of controversy over the recent "Two Virgins" album, which had John and Yoko pictured naked on the front cover.

"I expected some noise about it," John said, "but not as much as we got. I'd planned to produce an album with Yoko before we became lovers. Paul had had Mary Hopkin, George had Jackie Lomax, so I wanted to do something with Yoko.

"I was in India meditating about the album, when it suddenly hit me. I wrote Yoko telling her that I planned to have her in the nude on the cover. She was quite surprised, but nowhere near as much as George and Paul.

"Paul gave me long lectures about it, and said 'Is there really any need for this?' It took me five months to persuade them.

"It was a natural turn of events that I got in the picture too. When we got the pictures back, I admit I was a bit shocked. I thought, Hello we're on. I figured that if I was mildly shocked, what would others think?

"But it was worth it for the howl that went up. It really blew their minds. It cleared the air a bit. People always try to kill anything that's honest. The album wasn't ugly, it was just a point of view."

The Two Virgins cover, despite police confiscations here, did not create as big a stir as Jim Morrison (of the Doors) with his alleged indecent exposure in Florida. Lennon wasn't particularly impressed by what happened.

"I suppose the show wasn't going too well, so Jim decided to liven things up a bit. If he likes doing that sort of thing that's OK. If he did do it, I would have liked to see him do it properly and have intercourse on stage."

Lennon still thinks that the Beatles have more influence on young people than Jesus Christ, an opinion which brought a heavy load of wrath upon him when first mentioned it two years ago.

"Some ministers even stood up in their churches and agreed with it then," said Lennon. "Kids are still more influenced by us than by Jesus Christ. As it happens, I'm very big on Jesus Christ.

"I've always fancied him because he was honest. He said in his book that anyone who followed his ways would be knocked. He was so right about that."

Lennon said that he liked Jesus Christ — "I'm always saying his name and talking about him" (the word Christ is featured several times in the Beatles latest hit, "Ballad of John and Yoko." which shoots in the Top Ten this week).

Lennon is an anti-nationalist, which is not surprising when one considers his peace efforts. "Yes, I don't like borders. But I do fancy myself as a bit of an Irishman, and I'm always telling Yoko about battles that Britain won. Anti-nationalism will have to come through if we want peace."

The Beatles have now finished their next album, which Lennon says will surprise many people. "It was all done like a rehearsal. Only one track almost got finished and that was "Get Back." The others are in various stages of completion. One day we just decided to stop right away, or we'd be doing another of those four-month numbers.

Wedding album

It would seem that Beatles fans are going to have dig deep into their pockets in the near future to keep up their disc collections. John and Yoko have another album on the way—"a wedding album" — which, John says, has some heavy stuff, "half beats recorded with terrific machinery." There will also be excerpts from the couple's bed-in in Amsterdam.

Most of the time as we were talking, a cameraman was filming our conversation and John's reactions. "We're making seven films," said John. "We've also got two books finished that will be coming out soon; one was done by me, and the other with Yoko and myself."

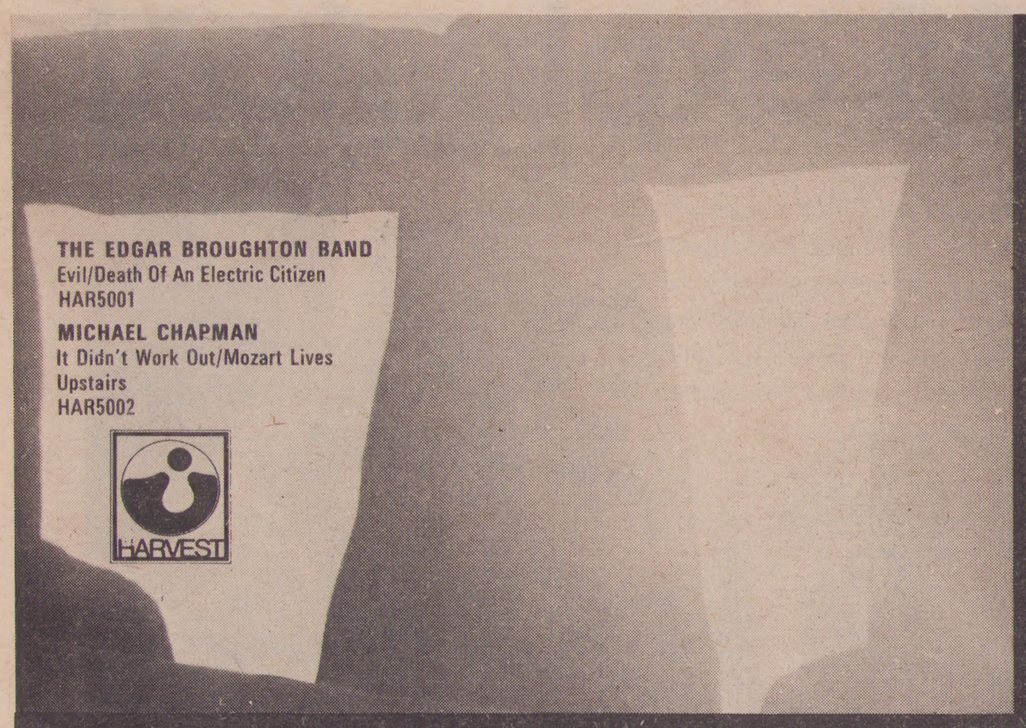
Far too hot

The Lennons arrived in Toronto after a short stay in the Bahamas. "It was too hot down there, too far from the U.S., and the hotels were terrible," said publicist Derek Taylor, who travelled with them.

After a day's stay in Toronto, and receiving permission from the Department of Immigration to stay in Canada for 10 days, the Lennon entourage flew to Montreal for their bed-in to promote peace.

"Really, there's no difference between what we're doing now and what we've always done. The idea of peace has always been with us. You could smell it in the early Beatle songs."

And what did John regard as the most satisfying thing that has happened to him since the Beatles were formed. "Meeting Yoko," he grinned, putting his arm around her diminutive shoulders. Yoko smiled sweetly.



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FOCUS ON FLEETWOODS by NICK LOGAN

A recluse in the making

TO reach John McVie's third floor flatlet, you must first get clearance through the intercom in the communal hall, wait until the occupant electronically opens the inside door, then pass along a corridor to a coffin-like box which, it transpires, is the lift.

John is the Fleetwood bassist with the drooping oriental moustache and the hankerings for privacy who would be in his element as a millionnaire recluse.

By tradition, the bass man is the quiet man of a group. His task is to cement the group as a unit, to be the rock upon which the virtuosity is built and in John's case this applies as much outside of group work as within.

He was washing his hair in the bathroom when I arrived at the tiny, neat and dominantly white flat, where the feminine touch was evident. The feminine touch — namely John's wife Christine Perfect — made coffee while I waited.

Johns' birth into music and the blues was a strange affair, and one worth relating as it provides a chapter in the history of British blues and of John Mayall's Bluesbreakers significant part in it.

Tax officer

A former grammar school boy with four 'O' levels, John took a job as a trainee tax officer on leaving school and it was on the first day he started work that he played his first gig as a Bluesbreaker at the White Hart, Acton. John Mayall was unknown then and this was his first band.

It was the late Cliff Barton, former bassist with Cyril Davies and a close friend of John's, who got him the job. "It was in summer '63," recalled John, rubbing his wet hair with a towel. "And it was a terrifying experience.

"My Dad drove me there and dropped me off at the pub. I was just 16 or 17 and there were all these completely strange people who I had to get up on stage and play with. I'd had no rehearsals at all."

"No rehearsals!" echoed Christine in amazement, entering with coffees.

"None at all. John Mayall said right; 'Play a 12 bar.' And I said: 'What's a 12 bar?'"

Laughter from Christine, who delved into the record rack and returned with the cover of the Bluesbreakers first LP, depicting the group in suits and ties and a short-haired John.

"We all got a £1 each for those first gigs," continued John, "and John Mayall would end up with ten bob." Later the group went out for a tenner a week and it was when the number of gigs grew to four or five a week that John quit his job in the Civil Service.

What attracted him to the blues?

"Nothing," he replied, and then surprisingly: "It was only about a year and a half after I joined that I began to understand what I was playing, through John playing me records and telling me what to listen to.

"John was my mentor, my influence; vaguely a sort of father figure."

Christine, who was discovering as much as I was, had become co-interviewer by now, emitting gasps of "Oh really" at her husband's answers.

John stayed with Mayall through the lengthy period that saw some of the best current British musicians pass through and left shortly after Peter Green did to join Fleetwood Mac.

Brass take-over

"At that time the Bluesbreakers were Dick Heckstal Smith, Keef Hartley, John, Colin Mercer and me. I hadn't been taking much notice of how the band was working and then suddenly the brass section seemed to be taking over.

"Peter had already asked me to join but I kept turning it down because I thought I'd be better with John and then I found out I wasn't."

Why did he join Fleetwood Mac?

"It wasn't anything about the band. When I heard them at Windsor I thought they were a bit boring, everything sounded the same. But Peter and Mick were together, I knew them and I thought I'd be happy. After a while I got into it and enjoyed it."

Born in Perivale, London, John is now 24. His father and Long John Baldry's father co-own a carpet shop in Chiswick. Music came into his life around the age of 14 when he used to play truant from school to watch a friend's band. Nowadays he says he couldn't live without music but wouldn't describe himself as a dedicated musician.

He will admit to being an introvert and he talks about himself with reluctance. So it was with mixed feelings that I greeted the arrival of Fleetwood's Mick and Danny at the flat, meeting up for the afternoon's drive to a gig.

In one way their presence made John even more inhibited about himself than before. But Mick in particular, with some assistance from Christine, helped with observations that got John talking.

"He's mostly a very placid person," suggested Mick and Christine, which prompted John into: "I'm a very sensitive person. I don't really like getting involved with people. I keep out of arguments though if I have a drink it will come out."

On occasions John does "drink too much — but not as much as I used to. I never drink for pleasure. It was the environment when I joined Mayall that started it off. I met a lot of people who drank and it snowballed until I'd be drinking half a bottle (of spirits) a gig."

"He's a very generous person," offered Mick, "more so than anyone else in the band. The main thing about John is that he's always there. He's just very calm, the most balanced, the sanest one, possibly the worst at talking."

"I do find it difficult to talk to people," admitted John. "I'd be quite happy to stay at home for ever. When you go out, you meet a lot of people you'd rather not meet."

Like Jeremy Spencer, John suffers if passers-by make abusive remarks about his appearance. The droopy moustache singles him out for attention so why doesn't he shave it off? "That would be giving in," he smiles. "But in some ways I have been getting more conservative, particularly in my clothes."

Quick romance

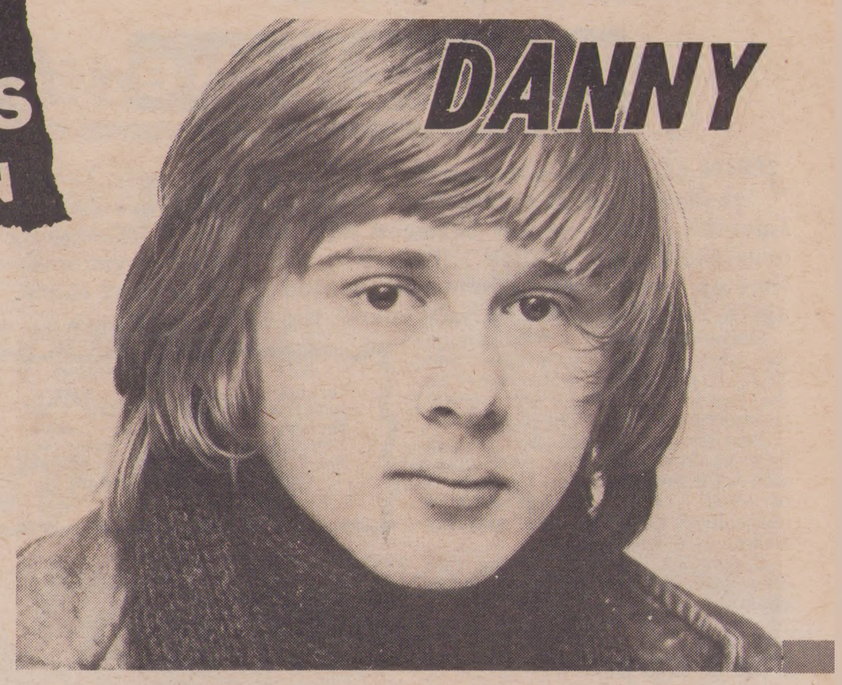
John and Christine were married on August 3 last year at a register office in some remote part of the Midlands. They'd known each other only four months before, and John was in America for six weeks of that time.

They met when Chicken Shack, Christine's former group, and the Mac were on a blues bill together at the London Savile. John proposed at the Bag Of Nails club on his return from the States. "I was so stoned I didn't know what I was doing. It seemed like a good idea at the time," he joked.

It is one of John's ambitions to buy a large house with its own grounds in the country where he could shut the door on people he didn't want to meet.

"I'd like my life to be efficient, peaceful and happy. So I suppose I want to be rich."

Don't be misled into thinking that John's self-effacing manner hides a shallow personality. There's a great deal of depth and strength behind that Fu Man Chu moustache.



The choir

THEY used to define Danny Kirwan as the one with the choir-boy face. It was true that the shyness, the younger-than-his-age looks and the short blond hair gave an appearance that he had been snatched straight from the fifth-form cradle and plunged head first into the far from angelic world of the blues.

When Danny joined the Mac, I can remember the amusement the event caused at the NME and the speculation that his air of youthful innocence wouldn't survive for long on the road with his more worldly-wise colleagues. It didn't.

In the ten months he's been with the band, Danny has let his hair find its way to more respectable blues group lengths and with the shyness fast retreating he is looking and sounding every day less like the choir-boy and more like the man of the world.

It was Peter Green who, on the group's return from its last lengthy U.S. tour, said of Danny that he had gone to America a boy and returned a man.

Certainly, being thrown into close proximity with the others plus the fact that it was the first time he had been out of the country, played a major part in changing Danny's views and personality.

At the beginning it was only to be expected that he should feel self-conscious.

When he joined it was like a fan's dreams come true. He hadn't long had his first electric guitar, was not long out of school equipped with his six O levels, his office length hair and suit and working as a clerk for an insurance firm at Fenchurch Street.

Peter Green was one of his idols. "I was the typical Eric Clapton, Peter Green fan who loved it all," he recalls.

He remembers too, with amusement, how when he was playing with a group in the evenings he would leave his office with his briefcase and join the bowler-hatted brigade on the commuter trains home.

Only Danny wouldn't be headed home, but for the Marquee. There he would take his faded jeans from his case, ruffle his hair and go on the same stage with his band where Peter Green and John Mayall would

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Together for ten years and struggling all that time to make the charts which they finally managed to do this week with "Proud Mary" — CREEDENCE CLEARWATER REVIVAL (l to r): TOM FOGERTY, JOHN FOGERTY, STU COOK and DOUG CLIFFORD.

CREEDENCE: 'FUNNY HATS' TO BAYOU ROCK

A COUPLE of Christmas Eves ago, four young members of a pop group called the Golliwogs sat down in desperation in El Cerrito, Cal, to think up a new name.

They'd been saddled with the ridiculous Golliwogs title by "a real smart manager" who also insisted the boys wear costumes and "funny hats."

Name-hunting, the boys found, wasn't that tough a task. The first word they came up with was Revival, because it implied they were dropping the last stage and going back to the start. Then came Creedence—which was the first name of a friend. Appropriately, it went on the front.

Finally, after watching some TV, they dropped in Clearwater. It came from a beer commercial which showed "the beautiful clear water used in making beer." Purity was all important.

Thus, Creedence Clearwater Revival. The new name brought many changes to the group. It also gave them world fame.

NEW to the charts

Talking from San Francisco recently, 23-year-old lead singer John Fogerty, revealed that the current success of the group had been a long standing ambition, ten years long in fact.

"Four of us formed a group called the Blue Velvets in 1959 while we were still in Ninth Grade. In 1964, we signed with Fantasy Records," he said.

Almost five years and 11 singles later, Creedence Clearwater Revival sailed into the American charts with its first hit, a revival of "Susie-Q." This was followed by another oldie —"I Put A Spell On You."

Then, for a change, the group tried an original song for its next single. The song, "Proud Mary," which has been described as Bayou rock, reached No. 1, selling well in excess of a million copies and makes the NME chart this week at No. 24.

Memphis holds a strange fascination for the group, and each member is a hot fan of artists recorded there—Elvis Presley, Carl Perkins, Johnny Cash, and even Roy Orbison.

"The South gives me many fantasies," Fogerty said, "I've been dreaming about it all my life. It's always represented an anti-Twentieth Century way of life . . . completely un-related to New York City or Los Angeles."

No changes

Although the history of the group dates back ten years, there have been no personnel changes along the way. The line-up now is the same as it was in 1959—**Doug Clifford** on drums, **Stuart Cook** on bass and piano, **Tom Fogerty** on guitar, and **John Fogerty** on guitar, harp, piano, organ and vocals.

Fogerty figures that the naivety and ignorance of the guys when they first started out accounts for the fact they've stayed together so long.

The first ten years were probably the roughest. At least now that they've found success, it seems logical that Creedence will not go back to cheap gigs, all-night driving between towns, or that crippling lack of confidence which has split many a group.

Fogerty finds no obvious reason for the belated success of the group. "We're not a blues band, although that's what is really happening these days.

"We're right in the middle between blues and rock 'n' roll. We have a bit of the Inkspots, and a bit of the Beach Boys. We have a bit of lots of things."

The end result provides an uncommon sound in pop, and one that looks like being around for quite a while. — **RITCHIE YORKE.**

boy growing up

also be playing that night.

His group then was the Boilerhouse featuring Danny on lead and friends David Terry and Trevor Stevens on drums and bass. Their first gig, at the Blue Horizon club coincided with Danny's first day as a clerk.

Playing there also that night was Peter Green's Fleetwood Mac and when Peter heard Danny play he took an immediate interest in his career.

"He liked the band and got us some gigs at the Marquee," recalls Danny. "Then he suggested we should go professional but the others didn't want to. The bass guitarist was going to art college.

"Then Peter suggested I should leave and get more musicians and go professional. I didn't want to at first because Dave and Trevor were my friends but in the end they all persuaded me it was the right thing to do."

Auditions

Auditions, supervised by Peter and Danny, were held to pick a new group — until after they had proved unsatisfactory Peter suggested he should join Fleetwood Mac.

"I was chuffed," says Danny, understating his pleasure. He had an enormous respect for the Mac leader and even now it is Peter he feels closest to in the band.

It wasn't an easy debut. "I was pretty frightened. Fleetwood Mac were already big then; they were the new Underground thing. And there I was very small, very new and looking like an office man going on stage with them.

"They were all so well known individually and no one had ever seen me. Plus the fact that the group had already got two lead guitars."

The America tour was the first visit out of the country and the first long spell away from home for Danny, an only child who still lives with his parents.

"I came back more down to earth and mindful of things," he says. "I could think a bit more straight and was more mature-minded. It also gave me a confidence in playing and we all came back from America a very tight band."

Danny's home is in Brixton, South London, an area renowned for its large coloured population. Nineteen a few weeks ago, Danny has lived there all his life and has no plans to leave for a trendier home in Chelsea or Hampstead.

"I like it for sentimental reasons, because I have always lived there," he explains, adding that the coloured population doesn't worry him in the least.

Danny enjoyed his schooling in Brixton—"My friends thought I was a bit of a nutter enjoying my homework." His favourite subject was technical drawing which he is still interested in.

It was not through lessons, but through a friend who sold him a Spanish guitar for £2 10s and taught him some chords in his last year at school, that the interest in music began.

His first electric guitar, a Watkins Rapier, was bought on HP for 33 gns when he started work. Of sentimental value it was lost or stolen on the recent B. B. King tour, and he now uses a Les Paul electric.

His spare time is spent in his room at his parents house listening to records and writing and playing with his old bass player Trevor. Record interests are strange and diverse. He likes the Beatles, classical guitar records, Django Rheinhardt, pre-1950 music, Mario Lanza and old swing bands like Tommy Dorsey. "Modern music is going down," he says.

His pleasures are simple, his ambitions basic and not demanding: "That my family will be happy and, for me, just to be able to compose the songs that are going to make me happy."

Into the Top Ten this week go BOOKER T and the M.G.s with "Time Is Tight," the theme from the film "Uptight!" Left to right, back row are BOOKER T JONES, and DONALD "DUCK" DUNN, front: AL JACKSON Jr and STEVE CROPPER.

Controversial film aids Booker T hit

THE PREVIOUSLY untouchable movie subject of Negro militancy is enjoying healthy box office returns just now via Jules Dassin's "Uptight!" which has an all black cast. It is aiding and abetting the success of Booker T's latest single "Time Is Tight" — the central theme.

This is the first time Booker T Jones has been asked to write the soundtrack for a film and, casting tradition to the winds, he decided against orchestrations and expensive studio musicians. Instead, he was content to rely upon the skill of his own group, the M.G.s. The resultant score has been turned into an album which Stax is shortly to issue here as a follow-up to the group's current album "Get Ready."

Booker T made his vocal debut recently on an American TV special for WNEW. The hour-long show was called "Gettin' It All Together" and Booker duetted with Carla Thomas.

Booker was the show's musical director and responsible for a tribute to Otis Redding and an appearance by Sam and Dave. Now we wait and hope for it to be shown over here. Nudge, nudge British TV companies!

RICHARD GREEN

SCOTT: nostalgic, gorgeous, haunting

SCOTT WALKER: * Lights Of Cincinnati (Philips).

A GORGEOUS disc from Scott Walker —well worth waiting for. He takes the opening verse to just a guitar accompaniment, then — as it setttles into tempo — in come the lush sweeping strings.

Additional colour is provided by girls' voices in the background, with a solo harmonica lending a suitably wistful touch to the nostalgic lyric. Penned by Tony Macaulay and Geoff Stephens, it has a haunting melody—vaguely reminiscent of the Bee Gees' "Massachusetts."

Scott's richly throbbing voice glides effortlessly through the lyric, and is enhanced by Peter Knight's imaginative scoring. A lovely record of which we shall be hearing a great deal in the weeks to come.

SCOTT WALKER

DIAHANN CARROLL: Have I Changed (CBS).

● A beautiful record by this immaculate songstress—penned by Vic Lewis and Don Black, and waxed in this country.

Diahann Carroll's expertise in deriving the utmost meaning from the introspective lyric, coupled with the glowing strings and appealing melody, make this smooth and easy-on-the-ear listening. A quality disc, perhaps best suited as an LP track.

DION: Both Sides Now (London).

● A charming song with a philosophic lyric and a folksy flavour, set to a rippling backing of strings, harp and oboe—gradually intensifying in beat as it progresses.

SLY AND THE FAMILY STONE: Stand! (Direction).

● After an extended drum-roll opening this breaks into a snappy finger-clicking beat accentuated by heavy bass and hand-claps.

Sly Stone handles the vocal in typical fervent style, egged on by impassioned shouts of encouragement from the family—and with brass and swirling organ adding depth to the backing.

The lyric is philosophic, urging us to stand up for what we believe in, and this tends to detract from the group's usual light-heartedness. But it's a solid meaty sound.

NEEDS THE BREAKS

BILLY BUDD: † Alice Long (Page One).

GIVEN a few breaks by the Radio 1 boys, this could happen! Written by the Boyce-Hart team, which penned several of the Monkees' early hits, it has the same youthful freshness and happy-go-lucky sparkle. It's uncomplicated pop—a catchy tune with a join-in chorus, plus a contagious dance-along beat. And you know, Billy Budd even sounds like Davy Jones —but maybe that's just the association of ideas.

THREE DOG NIGHT: One (Stateside-Dunhill).

● A well-constructed Nilsson ballad with a thumping beat, building to an explosive climax. An incredibly forceful vocal by the leader of Three Dog Night is supported by rattling piano, raucous guitar, and belting drums. Give it a spin!

MONKEES in recording studio. See review right.

EDGAR BROUGHTON BAND: Evil (Harvest).

● An unbelievable cacophony of psychedelic noises, reverberating twangs and berserk vocal that makes Arthur Brown sound like Tiny Tim! If you like your r-and-b exaggerated, volcanic and electrifying, the Edgar Broughton Band is for you!

** Also on EMI's new Harvest label. **Michael Chapman** offers his self-penned "It Didn't Work Out," with a fast shuffle beat. Seems Dylan-inspired.

GRASSROOTS: † The River is Wide (Stateside-Dunhill).

● An exciting disc from one of America's top groups. Storms along with a heavy beat and a thick backing, augmented by brass and strings in the later stages.

It's a catchy number, and I liked the dynamic and lusty vocal by the soloist.

A good pop record—ideal fare for discotheques and, at the same time, sufficiently strong in melody to sing along with in the privacy of your own home.

GOSPELLING ELVIS WITH SOCIAL MESSAGE

DAVID ESSEX: That Takes Me Back (Decca).

● Despite the high standard of his releases, David Essex has never had a hit, and he must surely be one of Britain's most under-rated singers. I like his expressive and convincing delivery in this expansive rhythmic ballad. Quite a catchy song, with a bustling all-happening score. But I doubt if it's different enough to do the trick.

LEE DORSEY AND BETTY HARRIS: Love Lots Of Lovin' (Buffalo).

● A new label, but two familiar voices—particularly that of Lee Dorsey. This is a predictable soul duet with a strong Tamla influence.

If you dig Marvin Gaye and Tammi Terrell, you'll go for this too. The beat is infectious, the backing is punchy, and Betty Harris proves the ideal foil to Lee's rhythmically uninhibited approach.

ELVIS PRESLEY: *In The Ghetto (RCA).

AN unusual disc from Elvis — a song with a message, almost a protest song in fact. It's the sad tale of a youngster's life in the Negro slum quarter of Chicago—his family's poverty during his childhood makes him acquire a built-in sense of bitterness and resentment, and he's eventually gunned down in a street battle.

Must say that the King handles it with dignity, compassion and authority. The song has a sort of spiritualist - cum - gospel flavour, with a choir helping out in the backing, but is not as tuneful as some of El's discs.

A serious, thought - provoking record which may deter some of the younger fans. But Presley's enormous popularity should carry it.

TOP SINGLES REVIEWED BY DEREK JOHNSON

Monkees advance but lose on commerciality

MONKEES: †Listen To The Band/Someday Man (RCA).

THE Monkees have improved appreciably, both from the progressive and quality standpoints, since they first appeared on the scene — but in the process, much of their instant commerciality has been lost.

And with their last couple of singles failing to make the grade here, it's difficult to be too optimistic about this newie — particularly as it's officially a double-A release, which could result in split sales.

First side is a Mike Nesmith showcase — he wrote and arranged it, and takes the solo. It has an oom-pah martial beat, and a brash scoring of strident brass and organ.

Flip features Davy Jones in nonchalant jog-along mood, and is closer in style to the Monkees of old. Two enjoyable tracks, but they'll need a lot of plugging.

SPELL-BINDING PROCOLS DESERVE COME-BACK HIT

PROCOL HARUM: †A Salty Dog (Regal Zonophone).

IT won't be easy for Procol Harum to re-establish themselves after 18 months of hibernation — but if ever a disc deserved a Top Ten placing, this is it! More than a pop song, this is a tone poem.

A tale of nautical adventures and hardships, it has a magnificent scoring of flowing violins, rich cellos, clanking piano and pastel woodwind—as the perfect framework to Gary Brooker's resonant vocal. Like all Harum's work, it has a distinctive sepulchral quality, and sounds as though it was adapted from a classic—even though it may not have been. Spell-binding and haunting.

Swinger from Group Therapy

GROUP THERAPY: † Can't Stop Lovin' You Baby (Philips).

A WORTHWHILE disc, I reckon—and certainly the best I've yet heard from Group Therapy, who are normally an acquired taste.

This is a swinger in every sense of the word. Thunders along with a walloping beat, and has a repetitive and catchy hook line in the chorus. And the throaty solo vocal is encased in some really sensational up-beat organ work. Pity about the unnecessary slow passage in the middle, though.

BRENDA HOLLOWAY: Just Look What You've Done (Tamla Motown).

● A heavily accentuated beat with hand-claps and tambourine, strident brass and the familiar "slurp" chanting support Brenda Holloway's inspired soul vocal in this scorching up-beat item.

A solid punch-packed offering and an excellent vehicle for Brenda. Typical Tamla—in fact, a shade too typical.

PERFECT PEOPLE: House In The Country (MCA).

● This is the music from the Dulux TV commercial (that's the one with the big shaggy dog), penned by Manfred Mann and Mike Hugg. It now has added words, and has been scored by Mike Leander. Light and flowing, but hardly strong enough to stand up in its own right.

JON FORD: I Know It's Love (Philips).

● A youngster from the Midlands with a personality appeal and a considerable flair for selling a song.

Very much in the Tom Jones mould is Jon Ford and the illusion is heightened by the song—a peppy ballad with a Latin lilt, which would be right up Tom's street. Jon doesn't yet have Tom's magnetism, but he's heading in the right direction.

MR. JOE ENGLISH: Lay Lady Lay (Fontana)

● Don't know why Joe English, whoever he might be, should qualify for the "Mr." handle more than any other artist—just a gimmick, I suppose.

But I must say that his soulfully pleading interpretation of this Dylan number is both sensitive and gripping. Nice guitar sound in the backing, too. Quite a revelation, this one.

ALAN BOWN: Still As Stone (Deram).

● This marks the Alan Bown group's debut on Deram. It generates a good gutty sound, with maraccas emphasising the beat and organ and twangs prominent in the backing.

Alan's vocal is intense and utterly convincing, and the gnawing beat is compelling and hypnotic. A pungent sound of the "polished r-and-b" variety, but I could have done with a stronger melodic content, and I felt the lyric was a trifle involved.

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

BING CROSBY: More And More (London).

● The Old Groaner is now 65 not out and still in good voice. Has there ever been such an unmistakable voice in the history of pop?

This is the well-known oldie, here treated in engaging sing-along style, with backing group joining in the chorus. Set to an infectious soft-shoe-shuffle type of rhythm.

BARRY NOBLE: Give Me Your Word (Columbia).

● Barry Noble has a rich dark-brown voice, not unlike Tennessee Ernie Ford. So it is apt that he should revive Ernie's smash hit of 1954 vintage.

Set to a lilting rhythm, with a lush Johnny Harris scoring, it's a smooth and highly palatable rendition.

Well worth hearing. Pity he elected to put "Passing Strangers" on the flip, though.

SOLOMON KING: For Each Question There's An Answer (Columbia).

● This song was a smash hit in France, and here's the English version with lyrics by Jack Fishman. All about the curiosity of a child and how, when he grows up, he finds there are still problems to be faced.

Powerfully emoted by Solomon King, aided by a lavish orchestral backing and choir.

I thought the melody had a distinct Balkan quality, and certainly the repetitive chorus is very hummable. But I'm doubtful about its hit potential. Runs 4½ minutes.

SHIRLEY & THE SHIRELLES: Playthings (Bell).

● An up-tempo raver from this spirited girl group. A wild sock-it-to-me solo from Shirley, with the Shirelles enthusiastically chanting behind her.

And it's wrapped up in a driving bustling backing and sizzling beat that almost makes the needle jump off the turntable.

Only the most energetic could dance to this—it made me breathless just to listen to it!

TOGETHER: Memories Of Melinda (Aurora).

● A Scottish group making its debut on a CBS subsidiary label. And Together could develop into another Marmalade, because they've been lucky in securing a Tony Macaulay-John Mcleod song for their first disc.

A very commercial number with a bouncy beat and a bright sing-along quality, it showcases an attractive vocal blend.

HAMMOND HAZLEWOOD: Hey Love Let Me In (Columbia).

● The Hammond Hazlewood duo is actually part of the Family Dogg group, and it was also responsible for writing "Little Arrows" for Leapy Lee. This self-penned number is bright and brash, with a repetitive join-in chorus.

Pleasant and acceptable, with a hook line that reminded me of Unit Four Plus Two's "Concrete And Clay." Enjoyable.

CLIFF NOBLES & CO.: Switch It On (Direction).

● If you remember "The Horse" — a smash hit for Cliff Nobles in the States, but a flop here—this is in much the same style.

A forceful instrumental with the accent on twangs, brass and honking saxes, it bulldozes along at a stimulating pace. A hard driving disc, tailor-made for dancers. But, apart from the beat, very little substance.

HERE AT LAST-TO TOUR WITH THE BEACH BOYS

PAUL REVERE AND THE RAIDERS

FEATURING

Mark Lindsay

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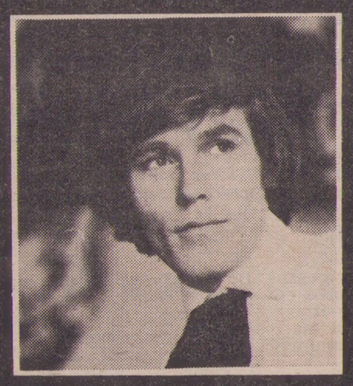

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NME TOP 30

(Week ending Wednesday, June 4, 1969)

WEEK LAST	WEEK THIS			WEEKS IN CHART	HIGHEST POSITION
2	1	DIZZY	Tommy Roe (Stateside)	6	1
1	2	GET BACK	Beatles (Apple)	7	1
3	3	MAN OF THE WORLD	Fleetwood Mac (Immediate)	7	2
5	4	MY WAY	Frank Sinatra (Reprise)	8	4
4	5	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)	6	3
7	6	THE BOXER	Simon & Garfunkel (CBS)	5	6
8	7	RAGAMUFFIN MAN	Manfred Mann (Fontana)	5	7
20	7	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)	2	7
16	9	TIME IS TIGHT	Booker T. & the M.G.s (Stax)	4	9
9	9	LOVE ME TONIGHT	Tom Jones (Decca)	4	9
6	11	BEHIND A PAINTED SMILE	Isley Brothers (Tamla Motown)	6	4
●	11	BALLAD OF JOHN AND YOKO	Beatles (Apple)	1	11
14	13	AQUARIUS/LET THE SUN SHINE IN MEDLEY	5th Dimension (Liberty)	5	13
27	14	HIGHER AND HIGHER	Jackie Wilson (MCA)	3	14
11	15	GALVESTON	Glen Campbell (Ember)	5	11
10	16	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	8	2
17	17	TRACKS OF MY TEARS	Smokey Robinson & the Miracles (Tamla Motown)	4	17
24	18	DICK-A-DUM-DUM	Des O'Connor (Columbia)	4	18
13	19	ROAD RUNNER	Jnr. Walker & the All Stars (Tamla Motown)	9	10
12	20	GOODBYE	Mary Hopkin (Apple)	10	2
18	21	I'M LIVIN' IN SHAME	Diana Ross & the Supremes (Tamla Motown)	6	17
21	22	I'D RATHER GO BLIND	Chicken Shack (Blue Horizon)	3	21
30	23	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Major Minor)	2	23
●	24	PROUD MARY	Creedence Clearwater Revival (Liberty)	1	24
21	25	I THREW IT ALL AWAY	Bob Dylan (CBS)	4	21
30	26	LIVING IN THE PAST	Jethro Tull (Island)	2	26
19	26	BADGE	Cream (Polydor)	7	19
●	28	BIG SHIP	Cliff Richard (Columbia)	1	28
15	29	PINBALL WIZARD	Who (Track)	11	4
25	30	SNAKE IN THE GRASS	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	3	24

Britain's Top 20 LPs

1	1	NASHVILLE SKYLINE	Bob Dylan (CBS)	5	1
2	2	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	7	1
3	3	HOLLIES SING DYLAN	(Parlophone)	5	3
7	4	GOODBYE	Cream (Polydor)	14	1
4	5	THE BEST OF THE SEEKERS	(Columbia)	29	1
6	6	HAIR	London Cast (Polydor)	18	4
8	7	SONGS FROM A ROOM	Leonard Cohen (CBS)	6	5
11	8	LIONEL BART'S OLIVER!	Soundtrack (RCA)	8	4
5	9	"ELVIS"	Elvis Presley (RCA)	7	4
9	10	TOMMY	Who (Track)	2	9
●	11	MY WAY	Frank Sinatra (Reprise)	1	11
12	12	SOUND OF MUSIC	Soundtrack (RCA)	216	1
10	13	LED ZEPPELIN	(Atlantic)	8	5
●	13	2001 ODYSSEY	Soundtrack (MGM)	1	13
13	15	THE WORLD OF MANTOVANI	(Decca)	22	7
14	16	SURROUND YOURSELF WITH CILLA.	Cilla Black (Parlophone)	2	14
15	17	GENTLE ON MY MIND	Dean Martin (Reprise)	11	6
●	18	OVER AND OVER	Nana Mouskouri (Fontana)	1	18
●	19	THE WORLD OF VAL DOONICAN	(Decca)	21	4
●	19	SOUNDS OF SILENCE	Simon & Garfunkel (CBS)	1	19

NEW SINGLES

Geno Washington And The Ram Jam Band
My Little Chickadee
7N 17745

Jessie Lee Ferguson & The Outer Limits
New Shoes
7N 25492

Gentle Influence
Always Be A Part Of My Living
7N 17743

Maxine Nightingale
Talk To Me
7N 17739

5 YEARS AGO

Top Ten 1964 Week ending June 5

1 1 **YOU'RE MY WORLD** Cilla Black (Parlophone)
3 2 **IT'S OVER** Roy Orbison (London)
2 3 **JULIET** Four Pennies (Philips)
7 4 **NO PARTICULAR PLACE TO GO** Chuck Berry (Pye Int)
5 5 **CONSTANTLY** Cliff Richard (Columbia)
9 6 **MY GUY** Mary Wells (Stateside)
8 6 **THE RISE AND FALL OF FLINGEL BUNT** Shadows (Columbia)
12 8 **HERE I GO AGAIN** Hollies (Parlophone)
4 9 **MY BOY LOLLIPOP** Millie (Fontana)
14 10 **SOMEONE** Brian Poole and the Tremeloes (Decca)

10 YEARS AGO

Top Ten 1959 Week ending June 5

1 1 **A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT** Elvis Presley (RCA)
2 2 **IT DOESN'T MATTER ANY MORE** Buddy Holly (Coral)
4 3 **I'VE WAITED SO LONG** Anthony Newley (Decca)
3 4 **IT'S LATE** Ricky Nelson (London)
6 5 **ROULETTE** Russ Conway (Columbia)
5 6 **SIDE SADDLE** Russ Conway (Columbia)
10 7 **COME SOFTLY TO ME** The Fleetwoods (London)
8 8 **PETITE FLEUR** Chris Barber (Pye)
7 9 **DONNA** Marty Wilde (Philips)
13 10 **GUITAR BOOGIE SHUFFLE** Bert Weedon (Top Rank)

15 YEARS AGO

Top Ten 1954 Week ending June 4

1 1 **SECRET LOVE** Doris Day (Philips)
2 2 **SUCH A NIGHT** Johnnie Ray (Philips)
3 3 **FRIENDS AND NEIGHBOURS** Billy Cotton (Decca)
4 4 **HAPPY WANDERER** Obenkirchen Children's Choir (Parlophone)
6 5 **SOMEONE ELSE'S ROSES** Joan Regan (Decca)
5 6 **KID'S LAST FIGHT** Frankie Laine (Philips)
7 7 **HEART OF MY HEART** Max Bygraves (HMV)
9 8 **CHANGING PARTNERS** Kay Starr (Capitol)
— 9 **I GET SO LONELY** Four Knights (Capitol)
8 10 **DIME AND A DOLLAR** Guy Mitchell (Philips)

BEST SELLING POP RECORDS IN U.S.

Courtesy "Cash Box"
(Tuesday, June 3, 1969)

Last This Week

1 1 **GET BACK**, Beatles
2 2 **LOVE CAN MAKE YOU HAPPY** Mercy
3 3 **OH HAPPY DAY**, Edwin Hawkins Singers
4 4 **THESE EYES**, Guess Who
11 5 **IN THE GHETTO**, Elvis Presley
6 6 **AQUARIUS/LET THE SUN SHINE IN MEDLEY**, 5th Dimension
10 7 **MORE TODAY THAN YESTERDAY**, Spiral Starecase
8 8 **GRAZIN' IN THE GRASS**, Friends of Distinction
20 9 **ROMEO & JULIET THEME**, Henry Mancini
5 10 **HAIR**, Cowsills
12 11 **TOO BUSY THINKING ABOUT MY BABY**, Marvin Gaye
9 12 **ATLANTIS**, Donovan
18 13 **BAD MOON RISING**, Creedence Clearwater Revival
7 14 **GITARZAN**, Ray Stevens
14 15 **HEATHER HONEY**, Tommy Roe
16 16 **THE RIVER IS WIDE**, Grass Roots
23 17 **MORNING GIRL**, Neon Philharmonic
24 18 **SEE**, Rascals
22 19 **EVERDAY WITH YOUR GIRL**, Classics IV
13 20 **WHERE'S THE PLAYGROUND SUSIE**, Glen Campbell
30 21 **ONE**, 3 Dog Night
15 22 **PINBALL WIZARD**, Who
26 23 **DAY IS DONE**, Peter, Paul & Mary
— 24 **THE ISRAELITES**, Desmond Dekker
28 25 **WINDMILLS OF YOUR MIND**, Dusty Springfield
20 26 **HAPPY HEART**, Andy Williams
— 27 **BLACK PEARL**, Checkmates Ltd. with Sonny Charles
— 28 **LET ME**, Paul Revere & Raiders
— 29 **I'VE BEEN HURT**, Bill Deal & Rhondels
— 30 **GOOD MORNING STARSHINE**, Oliver

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
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Phone (for all Depts.) 01-240 2266 (10 lines) | Cable address Newmusex, London

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BEATLES' LP IN JULY, LENNON PEACE DISC

THE Beatles' next album is now due for release in July and — according to John Lennon speaking in Toronto — will be titled "'Get Back,' 'Don't Let Me Down' And 12 Other Tracks." One of the titles from the LP, "On Our Way Home," has been recorded for singles release by a new Apple signing — a group named Mortimer. The Beatles also have a further album half-completed. John and Yoko Ono — who inspired the Beatles' "Ballad of John And Yoko," which jumps into the NME Chart this week at No. 11 — were joined by a Jewish rabbi and a group of 40 friends in their Montreal hotel room last weekend, to record a number titled "Give Peace A Chance." Apple a-and-r chief Peter Asher has resigned. "Ballad Of John And Yoko" has been banned by many radio stations across America because of its alleged blasphemy.

Lennon told NME Toronto correspondent Richie Yorke: "The Beatles' new LP will have a cover just like 'Please Please Me.'

"We had our picture taken in the same positions as on that early album, but looking like we do now. It looks great. We also have another album half-done."

In addition to Montreal's Rabbi Feinburg, among the other 40 people who crammed into the hotel room to record John and Yoko's peace song was Tom Smothers, of the Smothers Brothers.

An Apple spokesman in London denied on Wednesday that "Ballad of John and Yoko" was blasphemous because of its references to Jesus Christ, and said the words were a natural expression within the context of the song.

Apple a-and-r chief Peter Asher told the NME he had resigned his position at Apple because he had a great affection for the way the company used to be "rather than the way it had become." He had no real wish to knock Apple; he was simply happy that there any more, and that was the reason for leaving.

Asher will still retain an association with the label in that he will manage the label's American singer James Taylor, who visits Britain this weekend for six days of radio and TV promotion on his recent album.

● **New Apple label singing is a three-piece American "acoustic" group, Mortimer, who will have a Paul McCartney song from the next Beatles' album released before the official LP date. The song is titled "On Our Way Home"— and this will be the first time the Beatles' have permitted a pre-release single of one of their compositions for some years.**

● In addition to the banning of "Ballad of John and Yoko" by some American stations, the Australian Broadcasting Corporation has already banned the record because of its alleged blasphemy.

● While John is in Toronto — ostensibly still waiting for a visa to enter the U.S.—Paul McCartney is on holiday in the South of France; George is in Sardinia; and Ringo is in the West Indies.

DESPITE RECENT TOUR FIASCO . . .
Andy Williams TV and two-month U.S. tour itinerary for Dusty

DUSTY SPRINGFIELD has been booked for a guest appearance in the U.S. TV's "Andy Williams Show," which returns as a weekly series in the autumn. Dusty's next American visit begins in early September and lasts for eight weeks — in addition to the Williams show, she will be appearing in two other major TV series, as well as starring in cabaret at New York's Copacabana and playing a lengthy string of college dates.

Despite her recent U.S. concert tour flopping, her autumn tour there is solidly booked. Commenting on the failure of her May concerts in America — reported in last week's NME — a spokesman for Dusty said: "It would appear that on some dates there was insufficient advertising, which resulted in poor attendances. Naturally, Dusty was disappointed, but it wasn't her fault — the organisation went somewhat haywire."

TOMMY ROE — MOVIE STAR

TOMMY ROE — whose "Dizzy" replaces the Beatles at the top of the NME chart this week — is to make a full-length movie later this year. An album is scheduled for July release on Stateside, Tommy, who flies back to America today (Friday) after a week's promotional visit, begins shooting "Tommy Who" for his own independent film company in October.

He told the NME: "It will be a musical comedy in colour and will include about eight songs. It will take about a month to shoot, but we haven't cast it yet." Location shooting will take place in Florida and parts of California. The film is not expected to be shown before mid-1970.

Roe's next album is titled "Dizzy" and includes Creedence Clearwater Revival's current hit "Proud Mary," plus the Buddy Holly classic "Raining In My Heart." It is being issued next month.

SCOTT: TV, CONCERTS

SCOTT WALKER has been booked for three important TV spots to promote his new "Lights Of Cincinnati" single. He guests in BBC-1's "Top Of The Pops" (next Thursday, 12) and "Dee Time" (June 14). He is also set for LW-TV's "Set 'Em Up, Joe," although the date is not yet finalised—it will be either June 21 or 28.

Scott, who returns on Monday from his holiday in Greece, is also to play three concerts next month. He stars at Brighton Dome (July 4) and in two Sunday concerts at Blackpool ABC (6 and 27). On all three dates, he will be backed by the Ray Warleigh Orchestra.

SEASIDE POP

Stars set for Sunday concerts at Great Yarmouth ABC this summer include Frank Ifield (July 13, July 6 and August 3); the Hollies and Julie Felix (July 13); Scaffold (June 29); and Bruce Forsyth (July 27, August 10, 17, 24 and 31).

BILLIE DAVIS DATES

Billie Davis is set for a month of cabaret and TV dates in Spain from June 20. She then flies to Hungary on July 29 for six days of concerts. Other European dates for Billie include TV in Prague (August 5), four concerts in Denmark (from 7) and a nine-day Swedish tour (from 12).

KNIGHTS SUNDAY CONCERTS

The Barron Knights star in seven Sunday concerts at Scarborough Floral Hall from July 13 to August 31 — with the exception of August 10, when Donald Peers stars. Frank Field appears at this venue on Sunday, June 22, and Donald Peers is set for the following week (29).

DAVE DEE IN SHAKESPEARE

Dave Dee is the latest pop star to play Shakespeare on television. He will be seen as Caliban in "The Tempest," which will be screened in the novelty casting feature in BBC-1's "Whatever Next." Dave has already filmed the sequence which will be transmitted in a late June. Cabaret weeks for the Dee group include Manchester Golden Garter (July 6) and Sheffield Cavendish (13).

DON'S EURO-BUSKERS

Following the success of his buskers' concert tour, which ended in Ireland last weekend, Don Partridge is taking the entire package on a ten-city European tour. It opens in Stockholm on July 1, and other dates are being finalised in Scandinavia, France, Belgium and Luxembourg. The buskers may also visit America in the autumn.

CHUCK BERRY IN CONCERT

Chuck Berry is to star in a pop concert, promoted by Roy Guest, at Liverpool Empire on Sunday, July 6. There will be two performances, and supporting attractions include Jon Hiseman's Colosseum and the Swinging Blue Jeans.

AMEN FILMING IN LONDON

Amen Corner was filming in London's Hatchett's Club yesterday (Thursday) for its discotheque sequence in the film "Scream And Scream Again." As previously reported, the movie — starring Peter Cushing, Christopher Lee and Vincent Price — is a horror story with a pop music background.

GLEN STILL HOPING FOR BRITISH TRIP THIS YEAR

DESPITE reports to the contrary, there is still a strong probability that Glen Campbell visiting Britain this year. The singer's U.S. TV series has just been extended by 26 weeks, he is due to undertake a 21-city American concert tour, and he starts work on another film this summer — which means that he is heavily committed for the rest of year. But Ember Records chief Jeff Kruger, just back from America, reports that Campbell is determined to fit in a British visit if humanly possible.

Glen's next single, for early July release by Ember, will be his current U.S. hit "Where's The Playground, Susie." A new album titled "Galveston," comprising 14 titles will be issued in the autumn.

During Kruger's U.S. visit, Kruger signed Vic Damone to the Ember label on a long-term five-year deal. His first single will be the Norman Newell song "Don't Let Me Go," which is being recorded in Hollywood today (Friday) for July release. Damone is to visit Britain in July for recording sessions and promotional TV spots.

REVERE RAIDS U.K TALENT

During their British tour with the Beach Boys, Paul Revere and the Raiders' vocalist Mark Lindsay are searching for new talent. They plan to showcase up-and-coming British acts in "Happening," a forthcoming U.S. TV series in which Revere and the Raiders will be resident.

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FACES FIND A REPLACEMENT

THE Small Faces have now found a replacement for Steve Marriott, who left the group to form Humble Pie with ex-Herd member Peter Frampton. The new man is Ron Wood, previously guitarist with Jeff Beck's group.

No definite date has been set for Wood to join the Faces, as contractual snags are holding up the official signing. But Ron has been rehearsing with the group recently and an official announcement is expected shortly.

CILLA, AFFAIR, FAME SINGLES

NEW Singles by Cilla Black, Love Affair and Georgie Fame have been scheduled for release. Also set is another track by the late Otis Redding. Cat Stevens makes his disc comeback next week. The Byrds have recorded a song from Bob Dylan's current hit LP. Among the latest batch of re-releases are discs by Connie Francis and Jonathan King.

Cilla's new disc, issued by Parlophone on June 27, is "Conversations" — penned by Roger Greenaway, Roger Cook and Jerry Lordan. Out the same day are the Easybeats' "St. Louis" (Polydor), Aphrodite's Child's "I Want To Live" (Polydor), Vanilla Fudge's "Some Velvet Morning" (Atlantic) and the Cowsills' "The Prophecy Of Daniel And John The Divine" (MGM).

Georgie Fame's "Peaceful" and the Lyrds' "Lay Lady Lay" are both CBS rush-releases today (Friday). Out next week (13) are Cat Stevens' self-penned "Where Are You" (Deram) and the Turtles' track which Elvis Ran Davies produced "You Don't Have To Walk In The Rain" (London).

Love Affair's "Bringing On Back The Good Times" (CBS) comes out on July 4. It was composed jointly by Phillip Goodhand-Tait and the group's co-manager John Cokell.

Alan Price's first disc for a year marks a switch from the title originally planned — it is now set as "Trimdon Grange Explosion" (Deram), and is issued on June 20. Same day releases include Otis Redding's self-penned "Love Man" (Atco) and the Marvelettes' "Reaching For Something I Can't Have" (Tamla).

Two former Connie Francis hits, "Who's Sorry Now" and "Vacation," are coupled on one MGM re-release on June 20. Two weeks later (July 4), Decca re-issues Jonathan King's solitary hit "Everyone's Gone To The Moon."

STOP PRESS SINGLES

DESMOND DEKKER'S FOLLOW-UP TO "THE ISRAELITES" IS ISSUED BY PYRAMID NEXT FRIDAY (13). IT IS "ETHEL," WHICH IS A WEST INDIAN CALYPSO MESSAGE MEANING "I WISHED IT." COMING OUT THE SAME DAY IS NOEL HARRISON'S FOLLOW-UP TO HIS RECENT HIT, TITLED "SPARROW" (DEPRISE).

LATEST RADIO 1 STAR BOOKINGS

DAVE CASH PROGRAMME (June 16-20): Manfred Mann, Tremeloes, Troggs, Unit Four Plus Two, Swinging Blue Jeans, Glass Menagerie, Taste Of Honey, Treetops and the bands of Kenny Ball and Alan Elsdon.
TOMMY VANCE SHOW (June 16-20), the holiday replacement for the Tony Brandon series: Move, Paul Williams Set, Raymond Froggatt, Web, Mike Lanterns, Two Of Each, Sons And Lovers, J. J. Jackson, New Formula, Wishful Thinking and the Icknield.
JIMMY YOUNG SHOW (June 16-20): Simon Dupree and the Big Sound, Lonnie Donegan, Fortunes, Flowerpot Men, Timebox, Cliff Bennett and his Band, New Overlanders, Peppermint Circus, Lois Lane and the Alex Welsh Band.
JOHNNIE WALKER SHOW (Saturday, June 14): Marmalade and Yes. PETE'S SATURDAY PEOPLE (June 14): Gulliver's People, Roy Whittaker and Max Harris' Amazing Dancing Band. SYMONDS ON SUNDAY (June 15): Fleetwood Mac, Move, Fortunes, TOP GEAR (June 15): Ten Years After.

EUPOPE VOTES POP

Eight countries take part in Radio 1's "European Pop Jury" tomorrow (Saturday), with a total of 1,600 voters deciding today's most popular disc in Europe. Each country submits two discs — one home-produced, the other foreign-made. Britain's entries are Tom Jones' "Love Me Tonight" (home) and Tommy Roe's "Dizzy" (foreign). Germany is entering Desmond Dekker's "Israelites" as its foreign disc, and other entries include Edwin Hawkins' "Oh Happy Day" (France), the Beatles' "Get Back" (Scandinavia) and Creedence Clearwater's "Proud Mary" (Belgium). The last "European Pop Jury" was won by Barry Ryan's "Eloise."

★ POPLINERS ★

RAY Charles, Cleo Laine, Johnny Dankworth, Jon Hendricks and Annie Ross set for first Newcastle - upon - Tyne Festival from October 3 to 18; more guest bookings to follow. ● Pentangle plays solo concert at Belgium's Knokke Casino on August 5, to be filmed in colour for screening on Eurovision network. ● U.S. underground group Three Dog Night arrived in Britain on Sunday for four-week promotional visit. ● Jazz pianist Dave Brubeck in classical concert at London Royal Albert Hall on Saturday, June 14. ● Celebrated designer Sean Kelly commissioned to produce sleeve for next Nice album, due for release later this month. ● Idle Race for TV in Bremen on June 15, followed by three days of club dates in Frankfurt. ● Harmony Grass cabaret week at Stockton Fiesta from July 6. ● Cyril Black, former head of British Screen Gems, is starting his own Black Records label.

First picture of the eagerly-awaited Blind Faith group, comprising (left to right) STEVIE WINWOOD, RIC GRECH, GINGER BAKER and ERIC CLAPTON. The group is to make its debut in London's Hyde Park tomorrow (Saturday), when its performance will be filmed in full for world-wide TV distribution —for full details of the event, see story below.

American composer-singer RICHIE HAVENS (right) hosted a reception in his honour at London's Speakeasy Club last weekend, when one of the guests was GEORGE HARRISON. In our picture, the two are doubtless discussing Richie's new single — a revival of the Beatles' "Lady Madonna." Havens starred in concert at London Royal Albert Hall last night.

Yet another change in the British group scene was announced this week, with the disbandment of the Manfred Mann outfit. In its place, we welcome the advent of a new group to be known as Manfred Mann Chapter III and consisting of (left to right) STEVE YORK, MIKE HUGG, MANFRED MANN, CRAIG COLLINGE and BERNIE LIVING.

TV DATES FOR DES, LULU, CILLA, TREMS

DES O'CONNOR is to guest in the first of David Jacobs' new London Weekend TV series. Transmission dates have been set for the shows filmed by BBC-2 in Stockholm — starring Lulu, Shirley Bassey and Esther Ofarim. Cilla Black is set for five major TV appearances. Sacha Distel is to star in his own showcase. New TV dates have been fixed for Clodagh Rodgers and the Tremeloes.

LW-TV's "Sunday Night With David Jacobs" begins this weekend. (8), with Des O'Connor and Abbe Lane heading the guests.

Lulu, supported by the Young Generation, stars in BBC-1's "Show Of The Week" on Sunday, July 13. Set for this same series are Shirley Bassey (27), Esther Ofarim (August 3) and another Lulu show (10). All these specials were filmed in Sweden. A second Shirley Bassey show is being saved for transmission by BBC-1, but a date has not yet been set.

Cilla Black, now convalescing following her plastic surgery nose operation, is set for guest spots in Yorkshire TV's "Bruce Forsyth Show" (June 21), BBC-1's "Top Of The Pops" (26), Thames TV's "Mike And Bernie's Show" (July 7), BBC-1's "Roy Castle Show" (12) and ATV's "Golden Shot" (20).

Thames TV's new Mike and Bernie Winters series begins on Monday, June 30. Two new ATV series coming up, both of which will include guest stars, are "Join Jim Dale" (from July 3) and the "Frankie Howerd Show" (from August 9).

Latest bookings for ATV's "The Golden Shot" include Salena Jones and Davy Clinton (Sunday, June 15), Lita Roza and the Illusive Dream (22), Friday Brown and Josef Locke (29), Clodagh Rodgers and Gerry Marsden (July 6) and Valerie Masters and Cat's Eyes (13).

Sacha Distel stars in his own half-hour BBC-1 show on Friday, June 20. The previous Friday (13), the Tremeloes are in the same channel's "Basil Brush Show." On BBC-2, the Strawbs are featured in "Colour Me Pop" (Saturday, June 14) and the Pentangle guests in "Late Night Line-Up" (Wednesday, June 18).

'Hair' star, Jools love scene

"HAIR" star Paul Nicholas has been signed to co-star with Julie Driscoll in her previously-reported Wednesday play for BBC-1 titled "Season of the Witch." The play is described as "a contemporary drama of human relationships," and will include a love scene between Paul and Julie.

Filming on the production begins next week—Paul will continue in evening performances of "Hair," but will take a week's holiday starting June 13 in order to complete sequences.

The "Hair" star, who currently has a Polydor single "Who Can I Turn To" on release, is also considering other acting offers. There is a strong possibility of him appearing in his self-penned West Broadway production of "Hair" this summer. The American star would come to London in his place.

MANFREDS SPLIT!
Mann & Hugg form new group

THE Manfred Mann group, which is currently at No. 7 in the NME Chart with "Ragamuffin Mann," no longer exists! The group has amicably agreed to part and to go its individual ways — and the split takes effect immediately. In future, Manfred and Mike Hugg will devote their entire attention to the group which they formed recently as a "sideline" — this has hitherto been known as Emanon, but will henceforth operate under the working name of Manfred Mann Chapter III. No other members of the old Manfreds group will be associated with the new outfit.

Personnel of the new group comprises Manfred Mann (organ), Mike Hugg (vocals and organ), Steve York (bass and harmonica), Bernie Living (alto sax) and Craig Collinge (drums). Steve was formerly with the East Of Eden group, Bernie played with the Mike Westbrook Band, and Craig was a member of the Australian team Procession.

The first album from Manfred Mann Chapter III is expected in the autumn. Meanwhile, Manfred announces that he has severed his management connections with Gerry Bron Associates, and that his new band will be managed by David Joseph.

Explaining the new venture, a spokesman commented: "Manfred and Mike wanted to do something that, musically, was more satisfactory to themselves. They want to prove their ability as progressive musicians, and we feel that the new group will have a bigger appeal on the American market. There was no question of a personality clash in the old group— it was a friendly split."

It is expected that Mike D'Abo will now pursue a solo career—he has already received many offers, and is likely soon to star on Broadway in "Gulliver's Travels," the show in which he appeared in London at Christmas. Mike Mcguinness and Klaus Voormann both have many composing and arranging interests, although it is possible they may remain together to form the nucleus of a new group.

Gees' promotional film on their new single

The Bee Gees spent most of last week making a promotional film, directed by Mike Mansfield, for their new "Tomorrow Tomorrow" single — it was shot on location in Dorset and in the grounds of Robert Stigwood's house. Mansfield is also to direct the group's much-delayed TV special "Cucumber Castle," which is now expected to commence shooting in July.

SENSATIONAL LINE-UP SET FOR BATH BLUES FESTIVAL

THE biggest line-up of top blues attractions ever assembled in this country will perform at the Bath Festival of Blues on Saturday, June 28. The event takes place in that city's Recreation Ground, and lasts from 12 noon until 10.30 pm. Heading the cast are Fleetwood Mac, Led Zeppelin, Chicken Shack, Ten Years After, John Mayall and the Nice.

Also booked are Jon Hiseman's Colosseum, Blodwyn Pig, Group Therapy, Liverpool Scene, Keef Hartley, Taste, Savoy Brown Blues Band, Principal Edward's Magic Theatre, Clouds and Champion Jack Dupree—plus several other attractions. The whole show will be compered by John Peel.

The ambitious event will be staged in the open air, although a considerable amount of covered accommodation is guaranteed in the event of bad weather. Tickets on the day are priced at 22s. 6d. (full day) and 16s. 6d. (evening only), although they can be obtained at a reduction by purchasing in advance from the Bath Festival Box Office.

LOVE AFFAIR TO ISRAEL?

Love Affair flew to Germany yesterday (Thursday) for a five-day tour. The group is also set for TV spots in Zurich (June 30) and Cologne (July 1). Negotiations are under way for it to tour Israel for a week in September.

Who earns Gold Disc

The Who's "Tommy" double album has qualified for a Gold Disc in America, where it has chalked up sales of one million dollars, after being on release there for just two weeks. This makes it the fastest-selling double-LP of all time, even outstripping "The Beatles."

OPEN AIR FESTIVAL

Among artists appearing in the Cambride Midsummer Pop Festival, which runs for four days from this Sunday (8), are Julie Felix and the Strawbs (Sunday); Blossom Toes, the Iveys and John Peel (Monday); Brian Auger and the Trinity, Soft Machine and Junior's Eyes (Tuesday); Liverpool Scene, Family and Mandrake Paddle Steamer (Wednesday). The open-air shows are being held on Cambridge Midsummer Common.

BOB, EARL TO STAY

BOB and Earl have decided to settle in Britain indefinitely, and they are now in the process of setting up their own production company here. The duo is also seeking a new recording contract. Commented a spokesman: "Their current releases are old recordings, and Bob and Earl are anxious to obtain an outlet with a new company for their up-to-date material."

The team will be based in London in future, and, in addition to its own personal appearances, intends to concentrate on producing British artists. Earl's wife and family are flying to Britain shortly to join him here.

TV FILM OF BLIND FAITH'S DEBUT CONCERT TOMORROW

THE concert debut of the Blind Faith supergroup in London's Hyde Park tomorrow (Saturday) is to be filmed in colour for world-wide TV screening. It is being produced by the company recently formed by Mike Mansfield, the former Southern-TV director. Five cameras and a helicopter will be used in the shooting, and the sound will be recorded in eight-track stereo. The film will subsequently be edited into a one-hour TV show, which will probably be screened in this country by BBC-2. Negotiations are also taking place with two leading networks in America, where Blind Faith — Eric Clapton, Stevie Winwood, Ginger Baker and Ric Grech — are shortly to begin a lengthy coast-to-coast concert tour.

Blind Faith's performance is due to begin at 4.30 pm tomorrow, and it is estimated that — depending upon weather conditions — up to 100,000 fans will attend the free open-air event. Manager Robert Stigwood told the NME that coach-loads are coming from all parts of Britain, and that many inquiries had been received from all over Europe. Several continental TV stations are also negotiating for screening rights of the film. Richie Havens has been added to the concert's line-up.

As soon as Mike Mansfield has completed editing the Blind Faith concert film, he begins work on another project — a new ITV pop series. A pilot show is to be filmed in September, with a view to the series being introduced into the schedules in November, to coincide with the start of ITV's colour service. Mike told the NME: "It will be an all-action non-stop pop show, without a compere, and will include a lot of pre-filmed location sequences."

TEN YEARS AFTER TO U.S.

Following its appearance in America's Newport Jazz Festival on July 4, Ten Years After is to co-star with several top U.S. jazz artists in a string of "Newport Goes On The Road" concerts — visiting Philadelphia, Baltimore, Dallas, Austin and Houston. It then undertakes a major tour of Canada and America's West Coast, before flying to Hawaii for concert dates.

WILSON PICKETT, JR. WALKER, BEN E. KING TO TOUR HERE

WILSON PICKETT, Jr. Walker and the All Stars, Ben E. King and James and Bobby Purify are among American artists set for British one-nighter tours in the late summer and early autumn. The visits have been set up by Danny O'Donovan, managing director of the newly-formed APB International—the British branch of the powerful U.S. agency, American Programme Bureau.

Ben E. King (four weeks) and Jr. Walker (three weeks) both begin their tours on October 3. James and Bobby Purify begin a three-week visit on August 8, and Wilson Pickett will be here for a similar period from mid-September. Also coming in the autumn for month-long tours are Josh White Jr. and the Deep River Boys.

Beach Boys hospital date

THE Beach Boys are to perform to patients in the wards of Leeds Infirmary this Sunday (8) before their concert at Manchester Free Trade Hall. This comes as a direct result of the group's recent appeal to the NME for assistance in setting up a hospital date.

Road manager Dick Duryea met Jimmy Savile when he is well known for his charity work for the hospital—last weekend and arranged details. The group will take three guitars and a small amplifier into the wards.

Following their return to America in late July, the Beach Boys begin work on a new album to be co-produced by Brian Wilson and his father, Murray Wilson.

JEFFERSON HURT IN CAR SMASH

Jefferson was taken to Stafford Infirmary on Monday after his car had burst a tyre and overturned on the M1. He sustained a dislocated shoulder and was detained for observation. The singer's wife and child suffered cuts, bruises and shock, but were not seriously hurt.

Beck man goes solo

Rod Stewart, lead singer with the Jeff Beck group, has been signed to an independent recording contract by Mercury — although it is stressed that he will not be leaving the group. He begins recording an LP and single under Lou Reizner's supervision in mid-June, with former Manfred Mann vocalist Mike D'Abo arranging some of the tracks.

BIG U.S. DEMAND FOR LEAPY LEE

LAST Saturday, Leapy Lee became the first British artist to star in U.S. TV's famed "Grand Ole Opry," which was televised to 20 million viewers from Nashville—in 110 degrees of heat! He dashed from Nashville to Canada on Sunday, and in Toronto received a commemorative Gold Disc for "Little Arrows," which has become the third biggest selling record in the Canadian recording industry.

Leapy returned to London for 12 hours on Monday, en route to his three-week South African tour. This will be followed by another trip to Nashville to wax his new single and LP, and he then goes to Miami to host U.S. Decca's record convention. Plans for Leapy to undertake a British tour in the autumn are now being finalised.

info on this week's new releases from Decca

DAVID ESSEX forsook a thriving acting career to record for Decca, but he's been involved in music since a very early age. **'That takes me back'** is a high-power all-happening big ballad which he handles with great panache. F 12935.

I believe **BING CROSBY** has sold more records than anyone else on earth, and doesn't look like stopping now. **'More and more'** is going to please all the fans who love that relaxed voice. It's on London HLU 10276.

A whole live show in your own home is what you get with a number from **THE SHEPPERTON FLAMES** titled **'Take me for what I am'** A brash and happy rocker complete with audience reaction and bags of atmosphere, this is on Deram DM 257.

BRUCE FORSYTH takes charge of an enjoyable blues-chaser titled **'When you gotta go'** which is good for all of you trying to patch up broken hearts. Therapeutic even, on Decca F 12940.

DION, as you probably know, was a rock idol who slipped into obscurity. Well, obscurity was good for him—he emerged a real person with something to say. He says it on **'Both sides now'** which is a brilliant song anyway, so listen. London HLP 10277.

ALAN BOWN is one of the most exciting live acts I've ever seen, but until now I never thought they really came over on record. They definitely do on their new single, **'Still as stone'** which stops you in your tracks. Hope this gets lots of airplay because it should be a hit. Deram DM 259.

ELRICAS DANCE BAND, judging by their number **'Thoko'**, just have to come from somewhere the sun shines all the time, so get out under those palm trees and reggae till dawn! This is on Decca F 22936.

THE MARCH HARE sing **'Have we got news for you'** and they have! Produced by Emile Yonkers, this is a pensive, arresting number with good hearable lyrics and a beautifully vulnerable lead vocal, on Deram DM 258—Emile who?

Could be wrong but I think **JENNIFER** was the original female lead in the original Broadway **'Hair'**, and we all know what **'Hair'** has done for the music scene. Her version of **'Let the sunshine in'** is really stunning, and you can all join in the free-for-all at the end. London HLU 10278.

THE BLISS are beautiful. As soon as I heard the guitar intro I knew they would be. A magical production, with classically influenced strings and a breathy vocal, **'Castles on Castille'** is outstanding. Chapter One CH 107. Still ploughing through DP mail here, and still hoping for more—how about it?

DECCA group records

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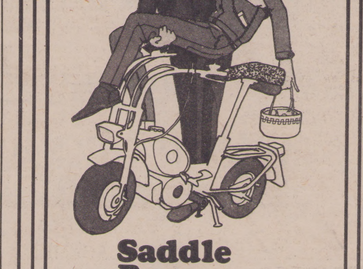

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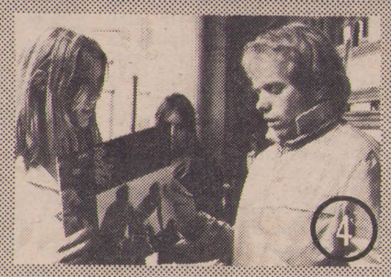

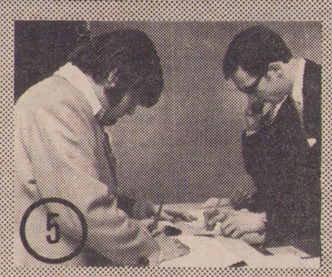

(1) Dawn's just broken a; BEACH BOYS leave chartered jet at London Airport. (2) First thing MIKE does is to phone friends at Brighton. (3) Just before concert lure of Brighton dodgems proves too much. (4) AL obliges young autograph hunters outside Dome. (5) CARL signs in at hotel. (6) Rehearsing at Brighton Dome for charity show. (7) Brothers CARL and DENNIS take short break relaxing on the grass. (8) NME's RICHARD GREEN (left), with BRUCE, AMEN ANDY and RICHIE HAVENS at "Radio One Club." (9) DENNIS tries catching up on lost sleep. (10) Strolling along front at Brighton. (11) BRUCE on the beach chatting to two young fans.

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GENO WASHINGTON AND THE RAMJAM BAND

NME spends a hectic 72 hrs with them

Words: RICHARD GREEN
Pictures: STUART RICHMAN

I'VE always fancied myself as a bit of a pop star, having the pick of the birds, living in style, drinking bubbly and all the rest. After three days on the road with the Beach Boys, I think I'll stick to living in clubs and writing for the NME. Accustomed as I am to lurching from the Revolution or Speakeasy at 4 am, I wasn't too happy about getting up at that hour on Thursday to meet the group at the airport.

I picked up road manager Dick Duryea en route at the Royal Lancaster Hotel and evil omens showed right away when the flight was half an hour late.

EMI's tame Clapham comptroller Mike Regan and I whiled away the early hours phoning other journalists from Heathrow and recording the resultant exclamations. Finally, the chartered VC8 touched down and Mike Love shot into a phone booth right away to telephone a girl friend.

Bruce Johnstone leaped into a car and drove off with friends, Dennis Wilson went to sleep in a limousine, Al Jardin complained of a bad eye and Carl Wilson tried to organise tapes of the new single, "Break Away", It was going to be one of those days, methought.

Cash

At the hotel later, Dennis, Carl and I had breakfast of huge and expensive omelettes and Carl told me: "My two month old son, Jonah, already weighs fifteen pounds," to which Dennis quipped: "He's gonna be like his dad."

Carl said that his father, Murray, helped produce "Break Away" and buried half the studio in matches in the process. It seems he is the world champion non pipe smoker, never managing to keep it alight.

On a more serious subject, we discussed the astonishing story that the Beach Boys are almost broke. Carl replied: "That was Brian being paranoic, I think. He's said some things like that before.

"He was probably referring to a period about two and a half years ago when we had a cash shortage. We may not have a lot of money in our pockets. but it's all tied up in property and investments making more. I guess we'll have plenty of opportunity to explain the truth to people during the tour."

Upstairs on the hotel's seventeenth floor, Mike Love was wandering around in a towel while his 22-year-old brother, Steve, relaxed on the bed. Steve has just graduated with top honours and his gift from Mike was a European trip and a new Volkswagen fastback.

Missing

Having spent three hours at the airport a couple of weeks ago with the intrepid Foxy Fowler from Arthur Howes office awaiting Mike's non-arrival from India, I enquired as to his disappearance.

"Oh I got snowed up in Cashmere," explained Mike. "No, really," he hastily added seeing my smile of disbelief. "'For five days I was stuck in the snow and I missed my first-ever Beach Boys concert. Who replaced me? I am irreplaceable didn't you know?"

Then came the first of the Beach Boys' vitamin performances. Being Mike, he had to top the lot with his tale

"These," he proudly announced, tipping some objects into a glass of water "are natural seeds that the Indians eat for stamina. They enable them to chase a rabbit all day until the rabbits drops down."

Later, Bruce and I went down to Radio One Club where a severe mobbing was in evidence. He met Andy Fairweather-Low and Richie Havens, then went off to do a "Scene and Heard" interview.

Dennis was off taking a river trip, having taken Carl and I into Hyde Park to sunbath, and Carl and Al had gone to bed.

Mass rehearsals with eleven musicians and Joe Hicks in the hotel

Contd on page 14

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WHAT'S ALL THE NOISE ABOUT? see page 13

LATEST ALBUM REVIEWS Edited by ALLEN EVANS

Otis—bound to be a big hit

OTIS REDDING: THE DOCK OF THE BAY (Atco stereo and mono 228 022 37s 6d).

IT's almost a waste of time to review an Otis Redding album: everybody already knows how great he was. But here is another reminder of his superb artistry, his feel for soul music, his head and shoulders lead over all others in his field and his greatness.

I Love You More than Words Can Say is perhaps one of Otis' best-known numbers and deservedly so and the following track, Let Me Come Home, is also noticeable for **Steve Cropper's** guitar work.

All the familiar bite and "agh aghs" are on Don't Mess With Cupid which pounds along all the way.

It's difficult to imagine a more sincere version of "The Glory Of Love" than Otis' here and if Frank Fenter is listening at Atlantic — how about this as a single? An amazing track.

Tramp (with Carla Thomas) is great fun and The Huckle-Buck has outlived the dance craze to become an old reliable.

Nobody Knows You (When You're Down And Out) has always been a favourite of mine and this is a version I'll wear out ere long.

There, I've mentioned almost all the songs, that's how good an album it is! — **RG.**

Other titles: Dock Of The Bay, Let Me Come on Home, Open The Door, I'm Coming Home, Ole Man Trouble.

SEAN DUNPHY AND THE HOE-DOWNERS: IRELAND'S OWN (CBS mono 63624, 37s 6d).

Ah, to be sure, 'tis the broth of a boy with an assortment of country and Irish songs. At times, Sean's voice has a touch of **Jim Reeves** about it which can't be all bad.

Having been placed second to Sandie Shaw in the Eurovision Song Contest and toured Ireland, England and America with a good deal of success, Sean has a lot of fans and they will all like this album methinks.

Really a specialist's or fan's album. — **RG.**

SAVOY BROWN: Blue Matter (Decca mono and stereo LK 4994 and SKL 4994; 37s. 6d.).

I've a feeling that if I hadn't heard the first track before the others I might have liked this LP a lot more. As it was, while being impressed with what followed, I was a little disappointed that the promise of track one didn't continue right through.

As for that track, titled "Train To Nowhere," it's a group number loaded with atmosphere, drums and trombones pushing along the train time beat with a hushed Chris Youlden's vocal. Youlden's relaxed singing, goes on to provide some of the best moments on an impressive side 1.

Side 2 consists of three numbers recorded live at a Leciester College date which the flu stricken Youldens missed. Guitarist Lonesome Dave deps on vocals and puts in some nifty guitar work with lead guitarist Kim Simmons.—**NL.**

Other titles: Tolling Bells, She's Got A Ring In His Nose And a Ring On Her Hand, Vicksburg Blues, Don't Turn Me From Your Door, May Be Wrong, Louisiana Blues, It Hurts Me Too.

HARSH REALITY: Heaven And Hell (Philips mono and stereo S/BL 7891; 38s. 7d.).

I must confess to being biased against this from the hideous and idiotic cover. Inside the five man British band — **Alan Greed,** organ, piano, lead vocal; **Mark Griffiths,** guitar, trumpet; **Dave Jenkins,** guitar, harmonica; **Steve Miller,** bass; and **Roger Swallow,** drums — give out a selection of doom-laden tracks dominated by an over-heavy organ.

Their recent single, Heaven And Hell, is included. There's a surfeit of groups doing a similar thing nowadays and it all gets to be horribly boring — just like that cover.—**NL.**

Other titles: When I Move, Tobacco

Otis: Great album from the lamented soul star.

Ash Sunday, Mary Roberta (Part I), Praying For Reprieve, How Do You Feel, Quickenut / Devil's Daughter, Mary Roberta (Part 2), Melancholy Lady, Don't Shoot Me Down, Girl Of My Dreams, Mary Roberta (Part 3).

LOVIN' SPOONFUL: REVELATION: REVOLUTION '69 (Kama Sutra mono and stereo 620 009, 37s 5d).

My, how the Spoonful have changed since the days of **John Sebastian** and the lunatical **Zalman Yanovsky.** Gone are the days of light pleasant songs, now it's all "yea, man, valid statement, take a trip, do your thing" and, frankly, I don't like it.

War Games is a mess of dogs barking, babies crying, guns firing and kids playing, yet by contrast Only Yesterday is really very pretty.

That latter track and the nude lady on the cover are the only worth while things about the LP.—RG.

Other tracks: Amazing Air, Never Going Back, The Prophet, Till I Run With You, Jug Of Wine, Revelation: Revolution '69, Me About You, Words.

PETER NERO: I'VE GOTTA BE ME (CBS CB/CS 8900 37s 6d)

Pianist **Peter Nero** using a moog synthesizer? Unlikely but true, on Scarborough Fair/Canticle, one of the 11 great tracks on this album.

He gives entirely new treatments to numbers like For Once In My Life, I'm Gonna Make You Love Me, Wichita Lineman, I Love How You Love Me, and his variations on Ob-La-Di Ob-La-Da have to be heard to be believed.

This may be an acquired taste, but whatever you do, acquire it! —**GC**

Other titles: Soulful Strut, Rain In My Heart, I've Gotta Be Me, Hey Jude, All I Need Is Time.

DAVID PEEL & THE LOWER EAST SIDE: HAVE A MARIJUANA (Elektra EKS/EKL 74032 39s 11d)

I find the title of the record offensive, but there's a lot worse to come inside the sleeve. I Like Marijuana is a tuneless narrative—I can hardly call it a song—in praise of the weed, and you can make what you will of Here Comes A Cop, I've Got Some Grass, Up Against The Wall and Show Me The Way To Get Stoned.

There is nothing to say in favour of the album, except that it is over almost before you know it.—**GC**

Other titles; Mother Where Is My Father, Happy Mother's Day, I Do My Bawling In The Bathroom, The Alphabet Song, We Love You.

SOULFUL

VARIOUS ARTISTS: SOULSVILLE U.S.A. (Atco mono and stereo 228 013, 37s 6d).

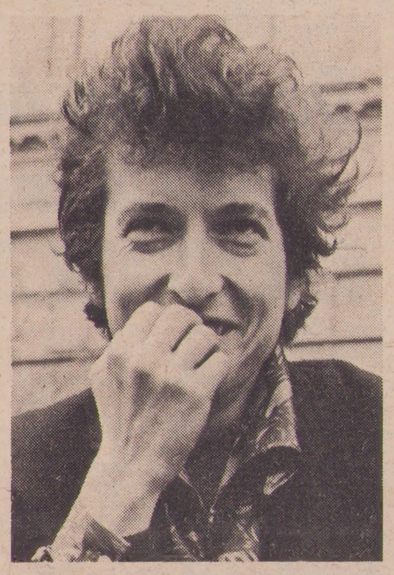
RIGHT, 'ere we go, down the Lyceum, kick a few Teds on the way, and sock it to 'em, mates. Twelve well-known soul hits that should equal those Tamla Motown collections in popularity.

Otis Redding's I've Been Loving You Too Long must qualify as the track, but there's Booker T's Outrage, Sam and Dave's You Don't Know Like I Know, the Mar-Keys' Last Night and Eddie Floyd's Knock On Wood challenging.

More albums like this and we may even get the 'Ackney (or is it acne) boys and the Pontypridd lads together! —RG.

Other tracks: Something Good Is Going To Happen To You and Gee Whiz (Carla Thomas), Never Like This Before (William Bell), Security (Otis Redding), One Mint Julep (Booker T and the MGs), Got To Make A Comeback (Eddie Floyd), It's A Wonder (Sam and Dave).

EASY LIFE HAS SPOILT BOB DYLAN



Bob Dylan—better when bitter?

SINCE BOB Dylan lost his bitterness against the world his records have suffered. "Nashville Skyline" underlines his softer frame of mind, but I wish he would get off the Country and Western bandwagon and return to the unique Dylan of "Like A Rolling Stone" and "Masters Of War." — **JANE SEYMOUR, Birmingham.**

MAY I, DUSTY, on behalf of all your British fans, say how disgusted and sorry we were to read of the poor response received during your recent American tour. What happened we cannot imagine, but, it could only have been entirely due to bad organisation of the tour. In the circumstances could you now consider devoting a little less time and hard work to the States and try to fulfill, in the not too distant future, the long overdue British tour which so many are eagerly awaiting. — **BYRON PHILLIPS (Glamorgan, S. Wales).**

LP TOKEN WINNER

CAN ANYBODY supply me with a copy of the Beatles' "Love Me Do"? I would like to buy it to complete my collection. — **JAMES HARKEY, 2011 Gisler Street, Oxnard, California, U.S.A.**

YOUR NEWS pages slipped up this week (NME May 31) when it was stated that Donald Peers makes his D.J. debut on "Family Choice." It may be his first time on that show but I well remember about nine years ago he had his own Saturday evening D.J. show. Actually I'm sure his show was in 1958 because a record he played quite often was "Magic Moments," one of the few ballads doing well at the height of the Rock and Roll craze. — **JOHN WATERFIELD, Plymouth, Devon.**

CONGRATULATIONS to Michael D'Abo for relaunching the career of Twinkle (NME May 30). This artist should never have been allowed to slip out of the public eye as she did in early 1965.

It seems incredible that she was only seventeen when she wrote and recorded "Terry" and "Golden Lights." How many female vocalists have written two of their own hits? — **FREDDIE AYERS, Corringham, Essex.**

DO YOU feel sorry for Gary Puckett? I do. With "Woman Woman" his bird was unfaithful and with his next single "Young Girl" she was too young for him. "Lady Will power" was a shy girl and in "Over You" she left him heartbroken. Now with "Don't Give In To Him" she is out with another fellow. Poor Gary! Maybe he'll have more success next time. — **JIM DOYLE, Glasgow.**

From YOU to US

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

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Jim Reeves

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RCA 1830

Fans of the late, great Jim Reeves (and who isn't?) will flip over this one!

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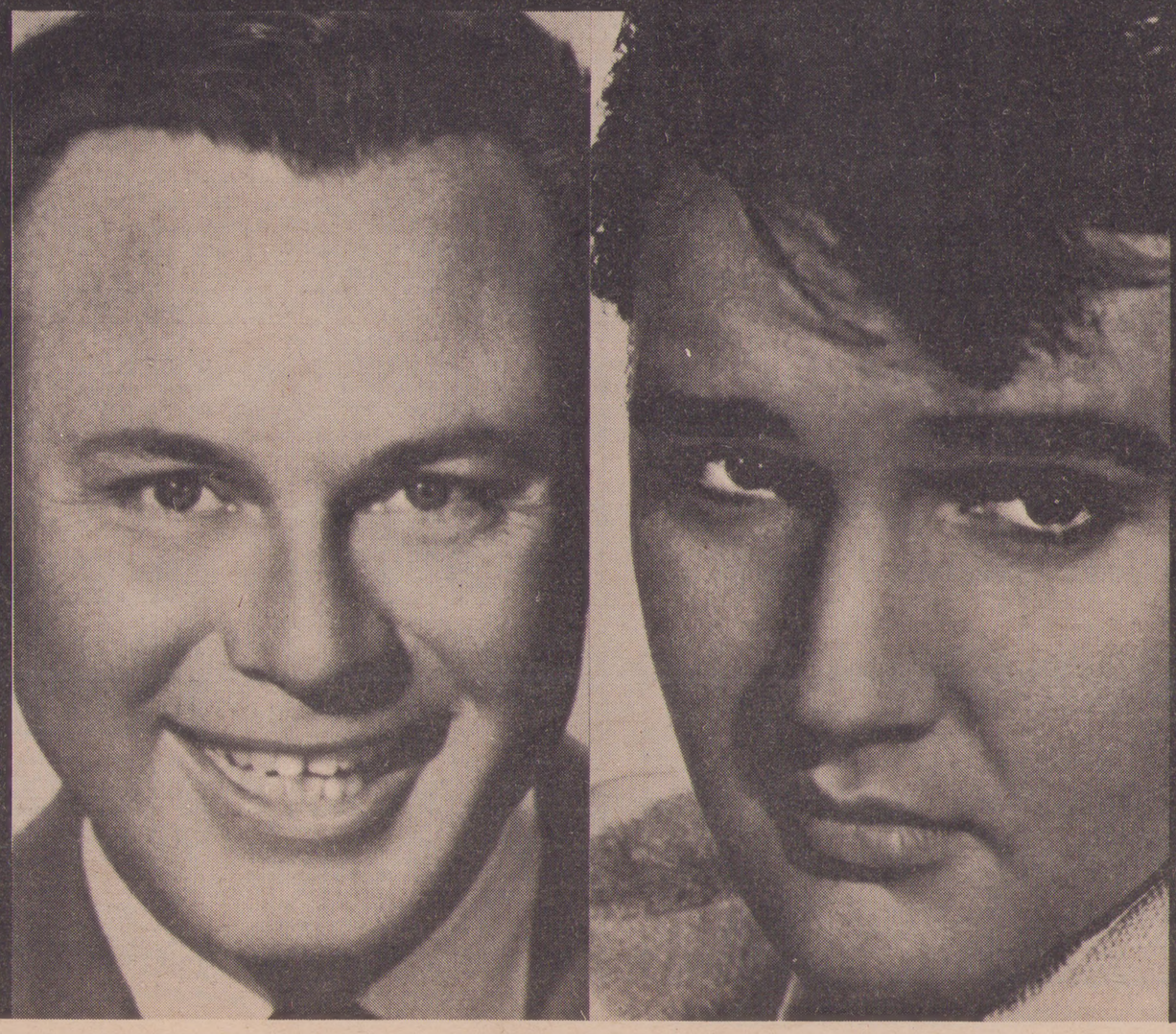

Elvis Presley

"In The Ghetto" c/w "Any Day Now"

RCA 1831

This disc will gather a host of new fans for Elvis—even mum and dad will go for this one! A strikingly different Elvis release—his first studio recording for years! This must be a "top-fiver" at least!!!

Listen! Buy! And watch the charts!

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MANCHESTER, Free Trade Hall, Sunday, 15th June, at 7 p.m.

NEWCASTLE, City Hall, Friday, 20th June, at 7.30 p.m.

BRISTOL, Colston Hall, Saturday, 21st June, at 7.30 p.m.
(BLODWYN PIG NOT APPEARING)

PORTSMOUTH, Guildhall, Thursday, 26th June, at 7.30 p.m.

'Pop needs a kick up the backside'

AFTER a quick visit to the Radio 1 Club in London's Lower Regent Street to sign autographs and listen to their latest opus, "Snake In The Grass," winging its way over the airways, Dave Dee was speeding northwards to Golders Green for an appearance on the "Basil Brush" Show.

I sat with Dave, who now boasts trendy yellow streaks in his hair, and listened to the former policeman stating his views on the pop business today.

"It's in a bloody awful state," Dave proclaimed, "and it needs a hard kick up the backside but quickly. It's partly because nobody new has come along to capture everybody's imagination. But more than that; it's because so many people are going out of their way to knock the whole scene and bring it to its knees.

"Look at the 'All My Loving' show which was repeated the other night. Now Tony Palmer produced a damn good film, which made for good television and caused a bit of controversy. But it hasn't done the business any good. What it tried to prove was that pop music and violence were never far apart.

"That's not true and Tony Palmer knows it! For every group like the Who, who do smash up their instruments on stage, there are thousands of groups who don't.

"And what it had to do with the war in Vietnam, I just don't know. It's the same with the national newspapers. They helped to build up the pop business into the massive money spinner it is today and naturally the people in it are more than grateful. But now, it seems all the papers want to do is knock it all down again. Take John Lennon as an example.

"A few years back, he was a lovable mop top, who was helping our exports. The Queen gave him an MBE and even Harold Wilson had his picture taken with the Beatles. Now, because he has got divorced and remarried to a Japanese girl, has grown his hair long and talks of peace, he's labelled as some kind of nut.

"The papers pounce on him whenever they can and try to make him look a prize idiot. He passed me the other morning in his white Rolls, with a huge TV aerial on the top.

"John Lennon an idiot? They've got to be joking; he's brilliant!

"But what I can't understand are the people who want to destroy something they have helped to build. I think pop music is something worthwhile. Paul CcCartney said pop is the classical music of today. I don't think I would go that far, but it is a valid form of entertainment — and make no mistake, that's all it is, entertainment.

"Other people who do the business no good at all are the pseudo-intellectuals who try to make reasons and excuse for pop. They try to lift it on to a higher level than it really is. They make it sound so serious and boring!

"Anyway, that's why I think pop is in a bit of a depressing way at the moment. What shall we talk about next?"

I asked about Dave, Dee, Dozy, Beaky, Mick and Tich's latest hit. Had there been an autopsy on "Don Juan"?

"Let's get it straight about 'Don Juan' and 'Wreck Of The Antoinette'," Dave said.

"They weren't flops at all. I agree that by our standards, they were less successful than previous records, but I can think of hundreds of singers and groups who would give their right arms to be No. 21 in the charts. I am never over-confident when a new single is released, but I can truthfully say that I am not unduly worried about the way our records are going.

Complicated

"Nor do I think it is necessary to go into long reasons why the last two weren't big hits. They were over-produced. I think the songs were as good as ever, but they were getting too complicated.

"'Snake' is a return to simplicity, and I'm sure it's going to do well," he said firmly.

Did Dave wish "Snake" had been released two records ago to avoid spoiling their fine Top 10 record?

"Well, looking at it like that, I suppose we would, but we haven't got a computer which tells us which records are going to do very well. You can never tell until the kids buy or don't buy the records.

"By the law of averages, the longer you go on having monster after monster, the more chance you've got of falling down eventually. Now, we know how much our fans can stand of one type of song, so we've changed."

The future for the group is very much the same as the present and the past; ballrooms, clubs, cabaret, TV, trips to the Continent and starting it all over again, but Dave isn't complaining.

"It's the same things over and over again, but as long as it brings in money and we're happy doing it, why should we stop? We are not going to kick it in the teeth, when the things we've been doing for the past three years have been so rewarding."

From left: DOZY, DAVE DEE, MICK, TICH (and on floor) BEAKY.

Dave Dee hits at pop's pseudo intellectuals

By GORDON COXHILL

AMERICA CALLING

Dylan—Cash Show; Morrison fights

THIS week sees the debut of the anxiously awaited new Johnny Cash series on television. The first show hits the air on Friday, June 7, and Cash's initial guest star is, of course, Bob Dylan, on whose current Gold Disc album "Nashville Skyline," Cash tracked as a guest.

Without seeing the show, it's hard to say what impact it will have. However, I'll stick my neck out and state that as far as the young market is concerned, it should hit all music buffs straight between the eyeballs.

Even though he's a country star, Cash is something of a modern day saint, what with his rough hewn face and tough background. He's hip, he's together and he knows what's going on. And if he can snag Dylan, who I don't recall seeing on television in the five years that I've been living here — he's got to be respected!

Dylan hasn't been resting on his "Nashville Skyline" laurels either. In his first outside assignment in a long time, it's been reported that he collaborated with Roger McGuinn of the Byrds to write "Ballad Of Easy Rider," the title song of the new Peter Fonda movie.

● The now bearded Jim Morrison of the Doors taped a show for New York's National Educational Television network last week. In the interview with rock critic Richard Goldstein, which will be aired later this month or in July, he stated that he's still fighting extradition charges as a result of his public exposure scene in Miami (he left the country and has only recently returned), but in the interim, he and the group are scheduled to do five concerts.

As of now, concerts have been set for the second week in June in Chicago, Minneapolis, St Louis, and the Door's hometown, Los Angeles, with one scheduled in Mexico last weekend (31).

A new Doors album is scheduled for release on Elektra in July, and it's possible they may record another, live, at their Los Angeles date.

● More and more rock festivals are being set for the summer throughout the country. Newport Beach, California, has set a three day event, starting on June 20, for which nothing but top names have been booked, including Jimi Hendrix, Albert King, Joe Cocker, Creedence Clearwater Revival, Steppenwolf, Eric Burdon, Jethro Tull, Johnny Winter, Rascals, Chambers Brothers, Byrds and Marvin Gaye, among a list of other notable performers.

And sandwiched in between the Jazz (July 4) and Folk (July 18), at the great Newport comes the biggest of them all — the Blind Faith Festival, which will debut the world's newest supergroup on July 11.

. . . Monkees also star with Johnny

DESPITE their lack of chart success the Monkees have been continually busy during this Spring. They recently completed filming "The Johnny Cash Show" in Nashville, which will air in the States in July.

While in Nashville, Cash invited Micky, Davy and Mike to spend a day a his home where they all went fishing and had a home-cooked meal by Mrs Cash.

After filming the show, Cash told the Monkees he had never enjoyed working with anyone so much.

On the show they performed "IV X (Nine Times) Blues," a country-western song written by Mike Nesmith and "Everybody Loves An Ant" which they sang with Johnny Cash.

Upcoming for the Monkees is an appearance on Andy Williams show in August, more tours throughout the summer and record dates to put down a new album, which will feature many songs written by Micky, Davy and Mike.

NOW is the DERAM Explosion!

MIKE HURST first claimed fame as one-third of an internationally successful trio who, at the height of their success, decided to part company to pursue individual musical careers. Mike turned to production, and was in on the beginning of the Deram story, discovering and producing such talents as Cat Stevens. Now Mike features prominently in Deram's re-emergence, having produced four of this month's big singles.

THE ALAN BOWN! are without a doubt one of the most exciting live acts ever to raise screams from a delirious audience, and Mike Hurst has really captured all their excitement and explosive atmosphere on their new single, **'Still as stone'** DM 259, released June 6. This is about as alive as a record can get, without actually leaping off the record-player!

CAT STEVENS hit the headlines at the age of eighteen and rapidly became one of Britain's most sought-after young singer/composers. He made hit after hit for Deram, not to mention writing for other artists, until illness brought him to a halt. Now fully recovered and fighting fit, Cat is back to take care of business. His new single, **'Where are you',** was produced by Mike Hurst who was responsible for Cat's earlier hits, and will be released on June 13.

NEIL MACARTHUR was the stunning lead singer of The Zombies, who just recently have had a chart-topping single in the States. He first went solo with a very different version of **'She's not there',** the number which earned the group an American gold disc, and the new version put Neil into the charts as a solo singer. His new single, another brilliant Mike Hurst production, will be released on June 20, and promises to be very successful indeed.

TAM WHITE is new to Deram but not to music; he learned his trade working every kind of gig on the club circuit since turning professional. Now, apprenticeship served and dues paid, Tam is right at home with a great Goffin/King number, **'That old sweet roll',** due for release on June 27. Don't be surprised if people are soon referring to this thoroughly professional entertainer as an 'over-night success'!

The Deram label first burst onto the scene two and a half years ago with a ridiculous run of hits—just think about **'I love my dog'** by **Cat Stevens, 'Night of fear'** by **The Move, 'Let's go to San Francisco'** by **The Flower Pot Men,** and of course, the record that just knocked everybody over, **'A whiter shade of pale'** by **Procul Harum.**

When Deram first came into being, the pop scene was rather jaded — people were looking for something new and different, and Deram provided it. All this newness and difference meant that a lot of restrictions crumbled, a lot of people in the business found their heads and started doing their own thing instead of conforming to old patterns, and the whole scene became generally healthier.

Over the last year or so though, things have quietened down again, and once more the industry seems to be lacking excitement. But down in Deramland, people have been very active, working away on new ideas, hunting new talent and getting things together ready to explode once more onto a tired scene.

So here is what all the noise is about — it's all systems Deram! There isn't room here for everything that's happening, just some examples.

The Moody Blues, already established in Europe and the States as a top group, have at last been accepted at home. Their recent album, **'On the threshold of a dream'** SML/DML 1035, charged to the top of the album chart just a couple of weeks after release. Always forward-looking, the group are now well into the construction of their next album, which promises to set even higher standards, not only in music but in recording technique too.

You probably know the story of **The Flirtations,** three dolly American girls who came to Britain and recorded for Deram before they achieved the success due to them in the States — they've just been awarded a silver disc there for their single **'Nothing but a heart-ache'** Stevie Wonder wanted to take them back to America after they made such a successful appearance on his tour! Now they have an album out, **'Sounds like The Flirtations'** SML/DML 1046, which is obviously chart-destined, and they've been making a lot of nice music on T.V.

The Fantastics are another American group, four guys who really live up to their name as a live act and should have a Deram single out any minute now. Already well known in clubs and discos, they've come to the right people to ensure that their records maintain the same high soulful standard that their stage act does.

Ten Years After, a legend in their own time, have the distinction of being the first British blues group to be invited to appear at the Newport Jazz Festival, and that's a pretty heavy barrier to break down. John Surman walked off with just about every award at the various '69 Jazz Polls — **World of Oz** are going to be huge, so are **East of Eden** and **William R. Strickland** is something you won't even believe till you hear him—**the Web** positively ooze talent, the **Keef Hartley Band** will be the next British group to blow up a storm in the States. These names are just a few of the Deram artists— And Mike Hurst is back producing for the label. With all this going on, are you surprised Deram is exploding?

June's going to be a hot month.

DERAM

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BEACH BOYS

Contd from page 10

promised good things for the Brighton concert the next day. Mike had already gone down there for a spot of what Bruce called "transcendental passion."

Bruce elected to travel with Dennis on the coach the next morning, claiming: "This bus is a trip," and as we passed Streatham Common, Brian asked me: "Hey, what's that? Could I live there and build a ranch. It's outa sight." — "Dennis changes his clothes every tour, he's our own hippy," Bruce joked.

Paul Revere's featured singer, Mark Lindsay, came over to my seat and commented: "There are plans to release a live album we did in 1964 which Bruce produced. He almost became Paul Revere, but he decided to go surfing, then he joined the Beach Boys."

He calculated that the Raiders have done over seven hundred TV shows and their own programme was seen by eighteen million people five days a week!

"Two and a half years ago, when we lost our bass player, we were thinking of asking Bruce to join us again," Mark revealed. "Yeah, I was browned off with the Beach Boys, it was that bad period," Bruce agreed, no doubt thinking how fortunate he had been in making the decision to stay with what must be the world's top working group.

While the group began rehearsals at Brighton's Dome, I went for a drink and re-emerged into the bright sunshine to find Al watching the intricate process of loading beer into the pub's cellar. He hadn't witnessed that feat before.

Concert

AT Brighton, Mike appeared on stage in a cowl and flowing robe looking for all the world like John the Baptist with a sense of humour, Bruce wore a multi-coloured shirt and doubled on guitar and organ. Carl wore a loose surfer's shirt and Ala and Dennis settled for conventional suits.

They did 20 numbers during their set which over-ran by 20 minutes and were aided by a nice backing of musicians under the direction of John DeAndreas.

It was amazing the way in which they managed to create their record sound on stage, even down to the freaky noises on "Good Vibrations."

Opening with "I Can Hear Music," they included "Wouldn't It Be Nice," "California Girls," "Darlin'," "I Get Around," "Cotton Fields," "Do It Again," "Break Away," "Barbara Ann" (where was Keith Moon?), "God Only Knows," a medley of their slow numbers and "Their Hearts Were Full Of Spring," which they sang without instrumental backing and went down a storm.

Interspersed with jokes and Mike's clowning "I'm sending round a tambourine for a collection as we're broke!" the Beach Boys delighted everyone and gave us as good a concert as I have seen for many a year.

They brought with them giant coloured soul singer Joe Hicks who was not a little unlike Otis Redding. He bounced, plodded and stamped about the stage, earned enchores and gave a tremendous show. He has been signed to Brother Records, the Boys' own label, and is destined to be very big.

His numbers were "Respect," "My Girl," "Shake," "I've Been Loving You Too Long," "Hey Jude," "I Can't Turn You Loose" and "Try A Little Tenderness." Everyone took to the genial singer and he deserved every last cheer.

I gather that Mark Lindsay was anxious lest I reviewed Paul Revere and the Raiders' Brighton concert, so I watched the Hammersmith set as well. However, my opinion did not alter, I can really see no reason why the group should repeat their phenomenal American success here.

Raiders

It relies upon Mark for effect and though he looks and sounds good, there is little in the presentation that hasn't been done before. Inoffensive to the ear they may have been, but where was the originality? Anyway, numbers like "Ups and Downs," "Him Or Me," "Games People Play," "Good Thing," Jim Webb's "First Hymn From Grand Terrace" (which is Mark's next solo single and "Let Me" were received fairly well but without undue enthusiasm.

Back in London Bruce decided he'd like to go to the Midnight Court at the Lyceum and see Steppenwolf. It was three by the time we got there and we had missed the group, so we settled for a box, several bottles of champers and the Nice.

"They are fantastic, I've never seen a group like them," Bruce enthused. "This is a great scene, I'd like to play here."

The Nice played two encores, being on stage for almost two hours of amazing music and at the Hammersmith concert the following evening, Bruce announced from the stage: "I saw the Nice last night. They are the best group I've seen and you must all see them. I'm now their number one fan."

We finally staggered out into the dazzling morning sun at about six and all slept until late afternoon. By the evening, however, the scene was set for the Hammersmith concert. It was full house both times and the Beach Boys cemented their reputation of being a supergroup without the current conotations.

It was three days since I'd joined up with them and heavy eyelids and writer's cramp got the better of me. There were some pleasant memories of the seventy-two hours.

Al Jardin asking if Brighton was a surfing scene; a girl called Jan taking time off from her GCE's to wait patiently for the group's autographs and being rewarded by being invited backstage; Bruce sleeping on top of a piano on stage; Mike threatening to invade Tibet; me being mastaken for Carl and chased along Bayswater Road!

So many more. Arthur Howes must be rubbing his hands with glee and already fixing next year's tour. I, for one, can't wait for that.

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Question-time

WITH 5th DIMENSION

'We're not a disgrace to Negro race'

THE scene is a quiet, low-lit table in the Cave nightclub in Vancouver, Canada, where five happy but tired 5th Dimensions sink back in their seats and relax in a break between rehearsals. Talking to the "Aquarius"/"Let The Sun Shine In" stars for this exclusive NME "Chat-In" is Vancouver correspondent Martin Webb, who reports that Dimensions Marilyn McCoo, Lamont McLemore, Florence Larue and Billy Davis Jnr all contributed to the conversation . . . but Ron Townson said absolutely not a word!

The 5TH DIMENSION (l. to r.) FLORENCE LARUE, RON TOWNSON, MARILYN McCOO, LAMONT McLEMORE and BILLY DAVIS.

Martin Webb: Could you tell NME readers something about the beginning of 5th Dimension, and how you all came together?

Lamont McLemore: "Well, I guess we all got together out of sheer poverty!

"The situation is that all the guys are from St. Louis and the girls are from New Jersey and Pennsylvania, and we all came to California, where we're now based, for different reasons loosely connected with lack of finance!

"Marilyn and I started singing together about five years ago with a group called the High Five, but it broke up. Then Billy came to California while he was waiting to hear if he'd have any success with Motown, to whom he'd applied.

"Anyway, I mentioned to Billy that Marilyn and I had been in a group—and I guess that between the three of us, we decided to try something again.

"All of us who finally got together had been in groups before except Florence. But I don't think any of them were big names except maybe Billy's.

"Hey, Billy . . . what was the name of that group you were in that was a big name recording act?"

Billy Davis Jnr: "The El Toros."

Marily McCoo: "The El Toros. Is that what it was? Well, they weren't real big . . . but they were semi-big. They were trying!"

? ? ?

MW: Whom would you say had influenced 5th Dimension the most?

Marilyn McCoo: "Oh, Jim Webb, and Rene DeKnight, and Bob Alcelot . . . our three musical arrangers.

"Jim Webb worked with us on our first two albums, and I think he kind of helped us in developing what has turned out to be our sound.

"But then, Rene DeKnight, who's our stage musical director, has also helped us develop our sound. And Bob Alcelot — who's now our record vocal arranger — he's helped a lot."

? ? ?

MW: But how about the early musical influences on you all . . . when you were children, for interested. What got you interested in singing?

Florence Larue: "My mother, definitely. She really encouraged me."

Marilyn McCoo: "I started myself."

Lamont: "I was a late starter. When I was a kid, I had no interest in singing at all. I didn't want to do it.

"I tell you, all I wanted to do was play baseball and go hit people on the head!"

Billy Davis: "Well, I'm another one who started myself. Music was always a part of me."

? ? ?

MW: I've heard some people describe 5th Dimension as a disgrace to the Negro race because as a group, you don't perform strictly rhythm and blues or soul music.

Marilyn: "Let me say this: Anybody who makes a comment like that must be so brainwashed into thinking that anybody who's black can do only one kind of music, he'd better get on the ball. He'd better find out what it's really all about."

Lamont: "The whole thing is stupid. In the 5th Dimension we can do all kinds of music, Doing the kind of material we're doing now, we're simply endeavouring to show that black is versatile."

Marilyn: "Let's face it, Negroes have been forced back in the past . . . but part of the black people's problem is that we almost **try** to keep ourselves down, instead of branching out into other fields that at one time weren't open to black people.

"In any event, who's to say our kind of music isn't soulful? We feel this music . . . and therefore, it's soul.

"Listen, there are some pretty things, musically, that aren't necessarily in the rhythm and blues or so-called 'soul' bag. So why should we hold ourselves back by putting restrictions on our own music?"

Billy: "We also get a few soul brothers who like the kind of music we do. And you can't deny your own brothers now — can you?"

? ? ?

MW: When I was in California, I heard a lot of Negroes running you down because of the clothes you wear on stage, and silly things like that. I guess they think you're supposed to wear only long gowns and silk suits, like some other Negro artists.

Marilyn: (laughingly): "Well, I'm glad they're at least talking about us."

Billy: "Are they making any money?"

? ? ?

MW: Not that I know of.

Billy: "They're just characters who standing on the corner talking . . . right?"

? ? ?

MW: Yes — They were schoolkids.

Marilyn: "Let me put it this way: Florence and I had the fortunate experience of being able to go to school and finish . . . Florence as a teacher, me in business administration.

"With this behind us, I feel we were both able to open our minds enough to see there was money to be made in different ways.

"Florence and I were then also fortunate enough to team up with three men who also had open minds. So you see, I just hope these schoolkids you talked to will have open minds too . . . lose their prejudices . . . and benefit from their schooling the way we did."

? ? ?

MW: What inspired 5th Dimension to record "Aquarius" as a single?

Marilyn: "Well, we saw 'Hair' in New York last year, and while we were there, one of the numbers that impressed us very much was 'Aquarius.' In the New York production it's sung by a young fellow by Ronnie Dyson, who is fantastic.

"So, in the Fall, when we started talking about material for our next album, Ronald came up with the album by the original Broadway cast and we played it to Bones — our producer, Bones Howe — and told him we wanted to do it.

"Well, Bones liked it . . . but he felt there was something missing and that the song "Aquarius," in itself, wouldn't seem complete enough.

"Anyway, he took the album home and listened to it over and over again, and then he came back to us with the idea of attaching 'Let The Sun Shine In' to 'Aquarius.' We liked it . . . and after we heard the tracks we'd laid down, we were really excited about it!

"In fact, once we'd just heard the backing track and started putting the voices on, it became obvious that this was our next single. It was simple as that . . . we really didn't have a big discussion about it."

? ? ?

MW: How much of your year do you spend in touring and live performances?

Lamont: "Well, out of last year, I guess we were home 23 days in the 12 months. We do a mixture of one-night stands and clubs, and we also did the Midem Music Festival, in Cannes, France, which was out of sight.

"Recording takes up a while of our time, of course; we usually record in Los Angeles and at the Sound Studio and at Waller and Hydler, Studio 3. We've recorded in New York and Las Vegas.

"We don't really get too much into the technical side of recording.

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TWO NEW HITS !

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TAIL-PIECES by the Alley Cat

HOW many other musical stars besides **Cilla Black** have had their noses reshaped? The list includes **Dean Martin, Herb Alpert, Paul Anka, Tom Jones, Perry Como, Connie Francis, Dave Clark, Al Martino, Dinah Shore, Vic Damone, Bobby Vinton** and **Millicent Martin** . . . Gold Disc for world sales of **Desmond Dekker's** "Israelites" . . . **Harold Davison** has negotiated label switch for **Barry Ryan** from MGM to Polydor . .

New **Scott Walker** single considered by **Derek Johnson** potential chart-topper . . . At **Tricia Nixon's** U. S.White House party, **Temptations** entertained in cabaret . . . Her version of **Dusty Springfield's** "Preacher Man" on **Nancy Sinatra's** next LP . . .

Instrumental version of **Simon** and **Garfunkel's** "Mrs Robinson" next **Booker T** and the **MGs'** single. . . . Decca is **Bruce Forsyth's** latest label. . . . **Danny La Rue** could pronounce **Glen Campbell's** hit "Gal Vest On"! . . .

Following **Engelbert Humperdinck** in Las Vagas cabaret, **Connie Francis** comparative failure. . . . U.S. **Jeff Beck** performances include **Elvis Presley** hit medley. . . . Didn't it take great **John Lennon** persuasion for other **Beatles** to accept **Allen Klein** as their manager? . . .

Eight new **Les Reed** songs — with lyrics by **Peter Callander** and **Peter Sykes, Barry Mason, Jackie Rae, Geoff Stephens** and **Johnny Worth**. . . . **Al Martino** here this week. . . . Will **Cilla Black** consider reviving **Patti Page's** "Cross Over The Bridge"? . . .

U.S. report says **Elvis Presley's** renewed enthusiasm inspired by **Tom Jones**. . . . Debut disc of **Clare Torry** (Decca) produced by **Robin Gibb**. . . . Not sole music: **Beatles'** "Old Brown Shoe". . . .

Pye losing **Alex Everitt**; is he joining **Mike Sloman** in new venture? . . . Producer **Gordon Mills** confident of first major

Frankie Vaughan U.S. disc hit. . . . If he got drunk, would **Engelbert Humperdinck** be stoned-Enge?! . . .

In recent speech, **Mantovani** not complimentary to **Beatles**. . . . Latest capture for **Jeff Kruger's**

One of America's newest chart groups THREE DOG NIGHT arrived in Britain earlier this week for an extensive promotional tour in a bid to establish themselves over here. The three lead singers are (l to r) CORY WELLS, CHUCK NEGRON and DANNY HUTTON. They have four supporting musicians.

The HOLLIES returned from an 18-day record-breaking tour of Sweden on Monday where they played to audiences of 10,000 on some nights. Our picture shows them having a break on the road between dates and using the time for songwriting. Left to right they're BERN CALVERT, ALLAN CLARKE, TERRY SYLVESTER, TONY HICKS and BOBBY ELLIOTT.

Ember label — **Vic Damone**. . . . Replying to **Peter Sarstedt's** "Frozen Orange Juice," how about **Max Jaffa's** "Frozen Vinegar"?! . . .

MCA issue **Bill Cosby's** future records. . . . New singer **Susan Shirley** has noted agent **Colin Berlin** very enthusiastic. . . . Suitable **Cliff Richard** TV series: "Missionary Impossible". . . .

Next single from **Crazy Elephant**, "Sunshine Red Wine". . . . World sales for **Marvin Gaye's** "Grapevine" exceed three million. . . . Las Vegas' International Hotel (where **Barbra Streisand** and **Elvis Presley** booked for cabaret) represented by **Chris Hutchins** in Europe. . . .

Sammy Davis surprising composer of **O. C. Smith's** new single. . . . Aptly named: **Jackie Wilson's** current hit. . . . On Sunday, **Juliet Prowse** married dancer **Eddie James** in Hollywood. . . .

At MGM Records, **Mike Clifford** new press officer, replacing **Des Brown**. . . . Book on canoeing by **Basil Jagger** — father of **Mick Jagger**. . . . Sued for divorce: **Danny Williams**. . . .

What did **Cliff Richard** think of **Billy Graham's** "Laugh In" appearance?. . . . When **Diana Ross** leaves the **Supremes** she could attain **Lena Horne** solo status. . . . Hasn't helped much: **Dave Dee** group's new style. . . .

Besides **Nina Simone's** version, "Suzanne" (**Leonard Cohen's** composition) also recorded by **Joe Brown** . . . One of **Rick Nelson's** closest friends is **Mickey Dolenz** of the **Monkees** . . . How about **Bonzo Dogs** waxing LP of **Bob Martin** songs?! . . .

Liberace's personal manager **Seymour Heller** has business interest in **Tommy Roe** . . . U.S. Dunhill is **Del Shannon's** new label . . . "Laugh-In's" **Goldie Hawn** makes film debut in **Ingrid Bergman's** "Cactus Flower" . . .

Jerry Lewis here preparing production of **Sammy Davis'** next film. . . . Japan likes **Mary Hopkin** . . . How about **Danny La Rue's** hit retitled for **Mick Jagger**, "On **Ned Kelly's** Doorstep"? . . .

BBC-TV producer **Ernest Maxin** former West Ham FC director . . . **Vikki Carr** sings film title song for **Joseph Levine's** "What's A Nice Girl Like You" . . . **Manfred Mann** has joined **Cliff Adams** and **Johnny Johnston** as leading TV jingle writer . . .

Next month, **Nancy Sinatra** competes against **Frank Sinatra** at rival Las Vegas hotel. . . Brilliant **Jack Good** production of **Monkees'** show (guest-starring **Julie Driscoll** and the **Brian Auger Trinity**) on BBC2 . . . **Dusty Springfield** has not changed her nose reports publicist **Mike Gill**.

Like old times: two **Beatles** Top 10 hits. . . . **Linda Eastman** was Jewish before marrying **Paul McCartney**. . . . When he grows up what does **Tony Blackburn** want to be? . . .

Latin Lane

That lovely American senorita, Abbe Lane, got off to a swinging start at London's Talk Of The Town night spot on Monday when she opened a two-week season.

Her years as vocalist and wife of famed Latin American orchestra leader Xavier Cugat (they've now split) have made her one of the finest singers of this type of music and it's with these she really excells, most noticably with "Quando M' Immamore" and a final medley.

Standards, too, get a particularly exciting treatment and she manages to add a certain magic to most numbers—the Beatles' "When I'm 64" being a case in point.

Remembering her from the "old" days, I would have liked a little more movement — but that's only because she looks as good as she sounds.

The versatile Burt Rhodes Orchestra gave good support. — **JOHN WELLS.**

WHO'S WHERE

Week starting June 9

ONE NIGHTERS

SAM THE SHAM: Sunderland Annabelle's (9), Eastbourne Winter Gardens (11), Tottenham Royal (13), Nelson Imperial (14), Nottingham Britannia (15), Wolverhampton Park and Birmingham Cedar (16).
BEACH BOYS: Glasgow Odeon (9).
PINK FLOYD: Belfast Ulster Hall (10), Bristol Colston Hall (14), Portsmouth Guildhall (15), Brighton Dome (16).
FLEETWOOD MAC: Cambridge Peterhouse College (11), London Polytechnic (14).
LED ZEPPELIN, LIVERPOOL SCENE, BLODWYN PIG: Birmingham Town Hall (13), Manchester Free Trade Hall (15).
GUY MITCHELL: Belfast Talk Of The Town (9), Leeds Ace Of Clubs (15).

SHOW/CABARET

FRANKIE VAUGHAN: Opens Summer Season at Bournemouth Pavilion June 12.
VAL DOONICAN: Opens Summer Season at Blackpool Opera House June 13.
JOHN ROWLES: Sheffield, Cavendish Club for one week from June 8.
PLATTERS: Middlesbrough Showboat.
DESMOND DEKKER: Stockton Tito's and Newcastle Dolce Vita.
Both from June 15 for one week

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NME POPWORD

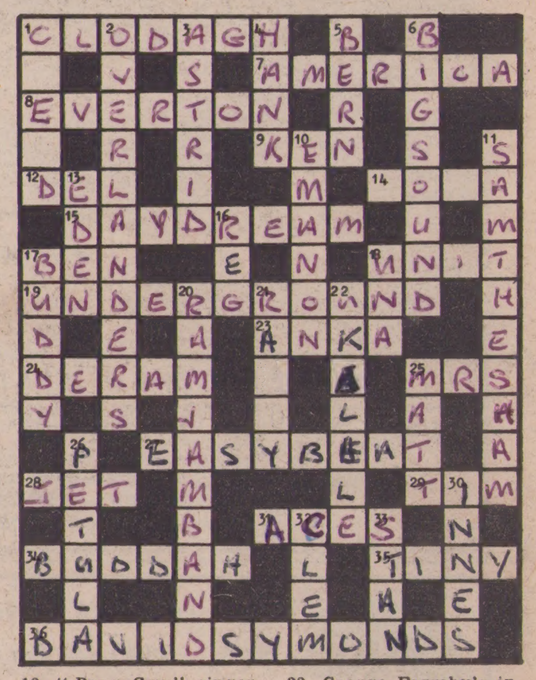
Compiled by Julie Logan, Leytonstone, London

ACROSS

1. Hit girl from Ireland
7. Nice country?
8. Organist or football team
9. Comedian-balladeer
12. "Hats Off To Larry" singer
14. Musical term for climatic finish
15. Lovin' Spoonful hit
17. Ex-Drifter
18. Part of "Concrete And Clay" group?
19. Mole music perhaps?
23. "Diana" singer
24. Moodie's label
25. "... Robinson"
27. One of Aussie group
28. Fast ex - Shadows guitarist
29. See 35 across.
31. Desmond's pack!
34. Known as bubblegum label
35. and 29. He of the high-pitched voice
36. Sunday deejay (5, 7)

DOWN

1. Sam Cooke oldie, recent hit
2. "Michelle" hitmakers
3. Girl from Iphanema
4. Guitar soloist
5. Clan man
6. "Kites" group (3, 5)
10. Manfred's offshoot group, anonomously backward!
11. "Woolly Bully" hitmaker (3, 3, 4)
13. "Boys Cry" singer
16. No relation to Elvis!
17. Late rock star
18. Dancer-TV actress
20. Soul backing group (3, 3, 4)
21. Songwriter shares surname with heartthrob actor
22. George Formby's instrument
25. Ex-bus conductor
26. Top girl singer
30. Bonzo Neil
32. Ex-Foundations lead singer
33. Chicken Shack's Mr Webb



Answers next week and here is last week's solution

ACROSS. 1. (Art) Garfunkel; 8. Lemon; 9. Tremeloes; 11. Mono; 12. Paul Simon; 16. (Four) Pennies; 18. Massiel; 19. Unicorn; 20. Seekers; 25. Alma Cogan; 26. Iris; 27. (Burt) Bacharach; 28. Venus; 29. Searchers.

DOWN. 2. Adrian (Curtis); 3. Family; 4. Nellie; 5. Elenore; 6. Les (Reed); 7 Roy Orbison; 10. Love Song; 13. Smash hit; 14. Israelites; 15. Fire; 16. Plus; 17. Neil; 21. Release; 22. Father; 23. Fourth; 24. Dancer; 27. (Magic) Bus.

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